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Complete Festival Schedule-

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VOL. 4, NO. 13 CARMEL, CALIFORNIA JULY 14, 1950

WHILE ON THE PENINSULA.....

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COMPLETE FESTIVAL PROGRAM

GASTONE USIGLI, CONDUCTOR

SUNDAY, JULY 16 Sunset School Auditorium

HERALDING TROMBONES 8 P.M.

THE MASS IN B MINOR, for Soloists, Chorus and Orchestra 8:30 P.M.

PHYLLIS MOFFET, Soprano
KATHERINE HILGENBERG, Contralto
DAN LENOIR HOSACK, Mezzo
RUSSELL HORTON, Tenor
RALPH ISBELL, Bass

MONDAY, JULY 17 Carmel Woman's Club 11 A.M.

First Session of Well Tempered Clavichord
MAXIM SCHAPIRO

Sunset School Auditorium 8:30 P.M.

Overture B minor
Brandenburg Concerto No. 11 for Violin, Flute, Oboe, Clarinet and Orchestra
Brandenburg No. VI for two Violas and Orchestra
Concerto A minor for Violin and Orchestra
STANLEY PLUMMER
Concerto D minor for Piano and Orchestra
RANDOLPH HOKANSON

TUESDAY, JULY 18 Carmel Woman's Club 11 A.M.

Lecture on "The Well-Tempered Clavier"
ALFRED FRANKENSTEIN

All Saints' Church 3 & 4 P.M.

Organ Recital - LUDWIG ALTMAN

HERALDING TROMBONES Sunset School Auditorium 8 P.M.

Brandenburg Concerto No. 1 for Violin, three Oboes, two Horns and Strings 8:30 P.M.
Songs for Bass Voice: "Am Abend Da Es Kuehler War," from St. Mathew Passion; "Vergiss mein Nicht" and "Dir, Dir, Jehova," from Geistliche Lieder - NOEL SULLIVAN
Concerto D major for Cello and Orchestra, Haydn
MARIAN DAVIES
Concerto E major for Violin and Orchestra
ERVIN MAUTNER
Concerto C major for Piano and Orchestra
MAXIM SCHAPIRO

WEDNESDAY, JULY 19 Carmel Woman's Club 11 A.M.

Lecture on "The Art of the Fugue and the Six Brandenburg Concertos."
ALFRED FRANKENSTEIN

No Afternoon or Evening Concert

THURSDAY, JULY 20 Carmel Woman's Club 11 A.M.

Second Session of the Well-Tempered Clavichord
MAXIM SCHAPIRO

All Saints' Church 3 & 4 P.M.

Organ Recital - LUDWIG ALTMAN

HERALDING TROMBONES SUNSET SCHOOL AUDITORIUM 8 P.M.

THE ART OF THE FUGUE (Arranged for Orchestra by Gastone Usigli) 8:30 P.M.
Bach's Last Work

FRIDAY, JULY 21 Carmel Woman's Club 11 A.M.

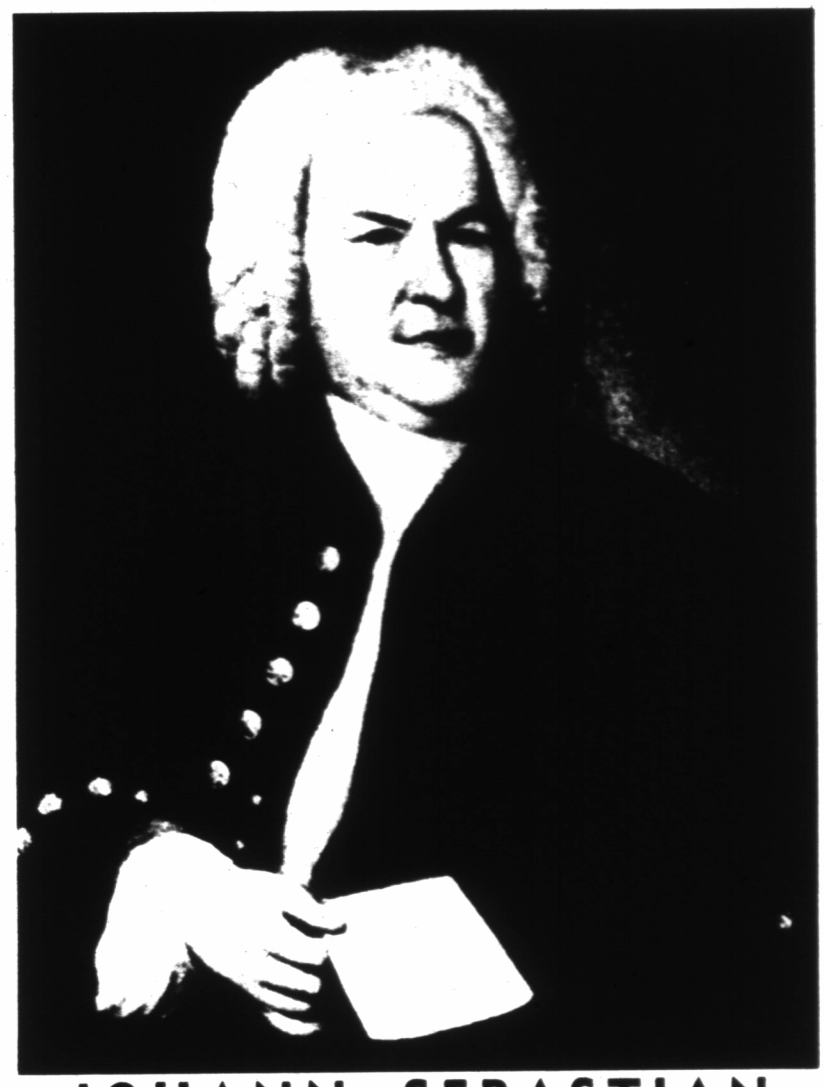
Lecture on "The Passion According to St. John"
ALFRED FRANKENSTEIN

HERALDING TROMBONES Sunset School Auditorium 8 P.M.

Sonata for Violin, Flute and Piano 8:30 P.M.
STANLEY PLUMMER
FLOYD STANCLIFF - RALPH LINSLEY

Works for Organ: Passion Chorale, Chorale Toccata, Chorale Prelude, Double Canon, Easter Chorale, Chorale Prelude
LUDWIG ALTMAN

Works for solo Piano: Toccata in F sharp minor;



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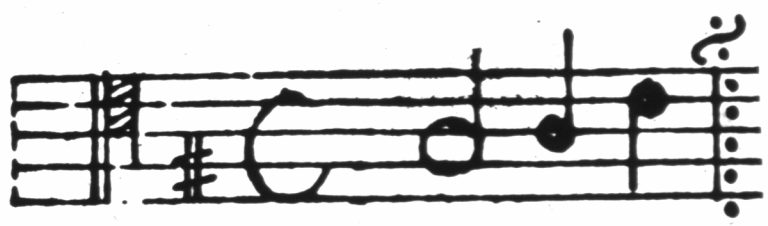

Italian Concerto; Chromatic Fantasy and Fugue
RANDOLPH HOKANSON

SATURDAY, JULY 22 Carmel Woman's Club 11 A.M.

Final Session Well-Tempered Clavichord recitals
MAXIM SCHAPIRO

HERALDING TROMBONES Sunset School Auditorium 8 P.M.

Brandenburg Concerto No. III for Strings 8:30 P.M.
Brandenburg No. IV for two Flutes, Violin and Orchestra
Brandenburg No. V for Piano and Orchestra
RALPH LINSLEY
Cantata, "Jauchzett Gott" for Soprano and Orchestra
OLIVE MAE BEACH
Concerto for three Pianos and Orchestra
RALPH LINSLEY, RANDOLPH HOKANSON
CHARLES FULKERSON

SUNDAY, JULY 23 Sunset School Auditorium 3:00 & 8:30 P.M.

THE PASSION ACCORDING TO ST. JOHN
for Soloists, Chorus and Orchestra
JAMES SCHWABACHER, St. John, the Evangelist
CHARLES GOODWIN, Jesus
DON HUBLER, Pilate
Soprano Arias, OLIVE MAE BEACH

Soprano Arias, OLIVE MAE BEACH
Contralto Arias, KATHERINE HILGENBERG
Tenor Arias, MONAS HARLAN
Bass Arias, RALPH ISBELL
Peter, FRED CLARK
A maid, ELIZABETH LAND
An Officer, Tenor Voice
A Servant, BARBARA MOREIN

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Agatha Graziano
Marjorie Lewis
Stanley Plummer
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Camille Sprigg
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Janice Carlender
Melba Chekak
Maxine McLain
Rosemary McNamee
Gloria Panicucci

VIOLAS

Samuel Singer, Principal
Elizabeth Bell
Ernest Gottlieb
Mary James
Alva Taylor
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CELLOS

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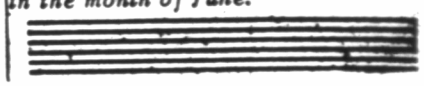
Allan Stewart
Donald Dean
Donald Stewart

Above, an engraving of J. S. Bach in 1746.

Engraving by L. Sichling
From a painting by
Elias Gottlieb Haussmann

Bach presented the original portrait to the Society of Musical Sciences, as all new members of the society were required to do. In the portrait appears the Canon Triplex which was printed separately for distribution among the Society members. Johann Sebastian Bach, Capellmeister and Music Director in Leipzig, joined the Society in the year 1747, in the month of June.



Bach Majesty and grandeur is unexcelled

By Marta Morgan

Music and Art Editor
San Jose Mercury,
San Jose, California

Johann Sebastian Bach is the supreme exemplification of the thesis that the greatest artists do not so much originate as fulfill, the supreme confutation of the notion that an artist's greatness reveals itself in the extent to which he "expresses the spirit of his age."

Bach was neither at the head nor in the ranks of any contemporary "movement"; he originated no new forms; he was almost as completely without influence on the half-century that followed his death as if he had never been born. Apart from the "Forty-Eight," which must have circulated to some extent in manuscript copies, the new generation knew virtually nothing of him.

We hear of Mozart, in 1789, coming with delight upon the parts of the Bach motets while he was in Leipzig, and eagerly spreading them out in front of him so that he might study the contrapuntal interweavings of the music. But even an experience of this kind did not come the way of the majority of the composers who prided themselves on being of the "new" epoch.

We find Beethoven, as late as 1810, asking the publishers, Breitkopf and Haertel, if they can send him "a Mass by J. Sebastian Bach in which there is the following Crucifixus with a basso ostinato" - quoting the now celebrated bass of that section of the great B Minor Mass which he had lighted upon in an instruction book by Bach's pupil Kirnberger. After securing the score, Beethoven is said to have exclaimed: "Not Bach, but Ocean should be his name!" (Ed. note: "Bach" means brook in German).

During the subsequent Romantic Period, Richard Wagner called the humble organist of St. Thomas' Church in Leipzig "the inexplicably mysterious phenomenon of the musical wonderman," while Brahms, on receiving a new volume of Bach's works, stated that "with old man Bach one is always surprised and, what is most important, one learns something from him."

In spite of the admiration of these later musical esthetes, Bach did not enjoy widespread recognition during his lifetime and was known to his contemporaries more by hearsay than by his works.

However, although neglected by the next generation, Bach today is revered among music lovers the world over as one of the greatest masters of all since his music has the enduring quality of all art in

Continued on Page 24

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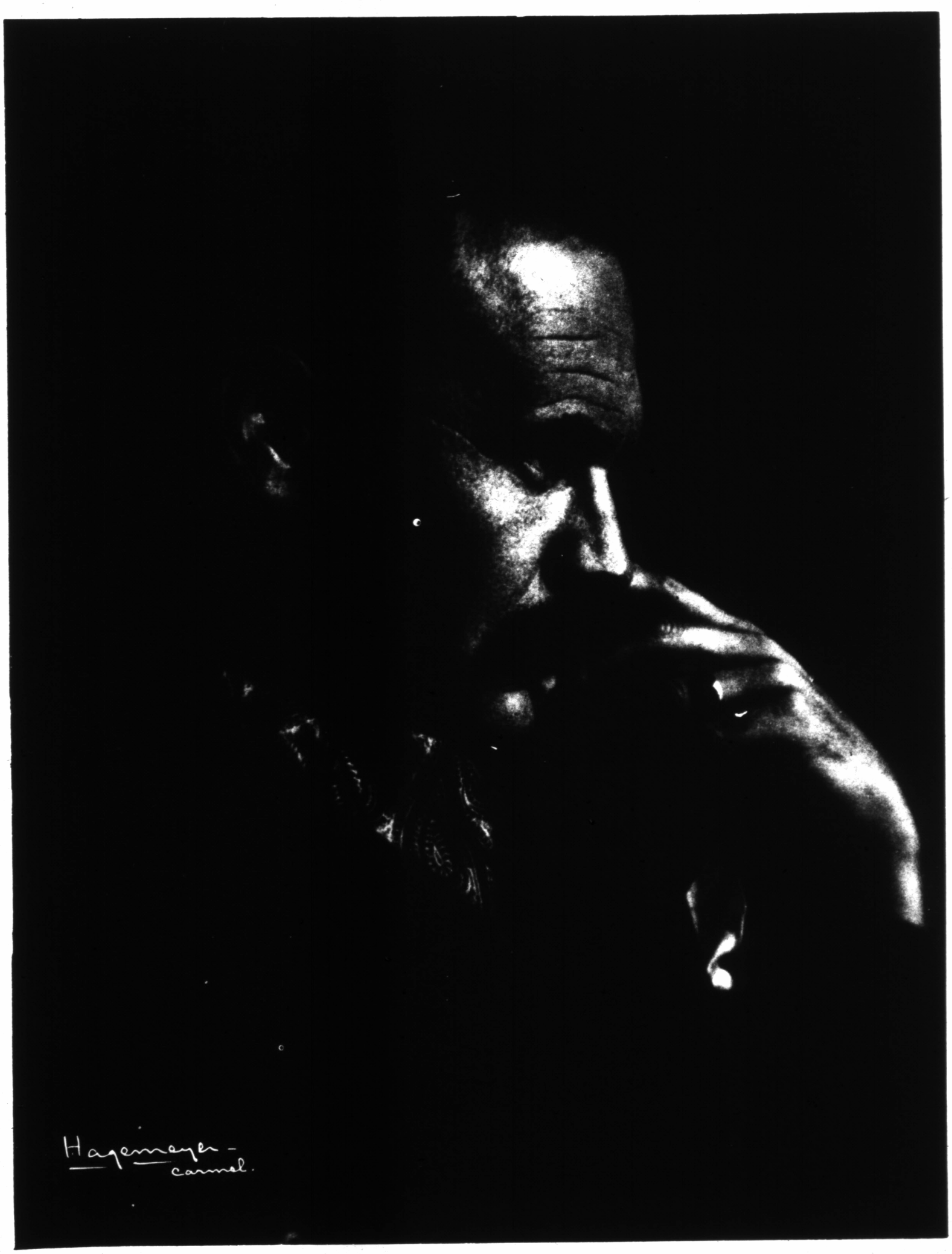
conductor

gastone usigli

Gastone Usigli will conduct the Carmel Bach Festival for the tenth time this summer and he has planned the most extensive Bach repertoire ever presented by one group in any part of the world.

The eight-day celebration will open this Sunday, July 16, with the B Minor Mass for which this event in Carmel has become renowned, and it will close with an innovation, the 60-member chorus giving The Saint John Passion, which is seldom heard anywhere in the world. Besides including the six Brandenburg Concertos, which were the jewel of last year, the program will this year also present Maxim Schapiro in the entire 48 Preludes and Fugues. Not only that, but the organ recitals by Ludwig Altman in All Saints' Church will be extended by the participation of Usigli and part of the orchestra - "since we had nothing to do," Usigli explains facetiously.

Perhaps the part of the program which most excites the conductor's pride is Bach's last work, The Art of the Fugue, which occupies one hour and 50 minutes and which Usigli himself has orchestrated.



Gastone Usigli was born to a musical family in Venice and at the age of five began his study of the piano. When his brothers and sisters formed a family orchestra, he was their director - at the age of seven. At no time did he halt in his pursuit of music, not even while he was earning his philosophy degree. As soon as possible he went to Berlin to study under Ferruccio Busoni, and by the time he was 17 he was assistant opera conductor at La Scala. Since then he has continued to conduct, finding that his zeal to impart music to others is satisfied only through motion. (Now we know the secret of why a conductor swings his baton.)

Usigli first came to the United States in 1928, and on his second trip across the ocean, knowing that he would found his home here, he composed the Symphony of the Sea.

"California in many ways is not unlike Italy," he said, "and of course I felt at home here from the beginning - not because of the climate so much as because here also the talent of young musicians is aroused."

Mr. Usigli found here the kind of welcome that any composer would crave: eight of his symphonic works were performed by the San Francisco Symphony Orchestra, and last November he conducted the world premiere of his own Passacaglia and Fugue for Orchestra. Recently in Temple Emmanuel, where there is an organ he respects, he led members of the San Francisco Symphony Orchestra in the first San Francisco performance of a major work of Bach, Trio Sonata of the Musical Offering, with his own arrangement for orchestra, Ludwig Altman at the organ.

Mr. Usigli's major lifework is the inciting of young talent to bloom, but incidentally he directs the San Francisco Academy of Music and conducts the San Jose Symphony Orchestra each week during the fall and winter. As a dubious diversion he has been pilgrimaging to Carmel each Tuesday during the last few weeks in order to give the final touches to the chorus.

In other years Mr. Usigli has looked completely harassed when the date for the Bach Festival approached, as though he doubted if the preparations could be made in time. But this year he assumed a philosophical twinkle. In answer to a rumor that his passion for music is so lofty that he disregards the personal element, he is taking the trouble to be more than usually cordial - and the change is becoming to him.

Surely his long experience can now give him confidence enough to relax and enjoy the fellowship. Yet his natural shyness makes it awkward for him to exchange the American pleasantries..."Can they not understand without my saying words of praise?" he seems to be protesting.

Glenn Clairmonte

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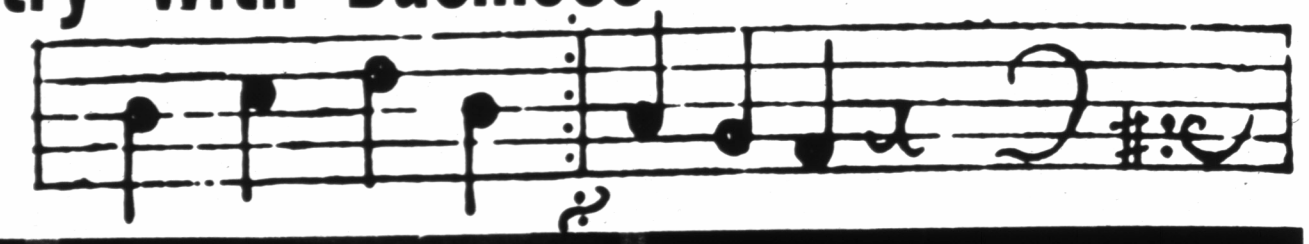
The Founders Join Artistry With Business

The national reputation of the annual Carmel Bach Festival, which has been built up over a period of years, is an example of the practical achievement of artists (to belie the tradition that artists must be wishers only). Miss Dene Denny is a pianist and Miss Hazel Watrous is a designer, yet gradually and unwittingly they have grown to be a pair of capable business women who swing a tremendous project year after year.



A Kaldor-Bates photo

DENE DENNY - HAZEL WATROUS, founders of the BACH FESTIVAL.

The background of these partners is important to understand, since without the taste, training and wide acquaintanceship in the music world they could never have begun even their summer concert series before the birth of the Carmel Bach Festival.

As early as 1932 they presented the Neah,Kah,Nie String Quartet, together with an orchestra composed of local instrumentalists conducted by Michel Penha, in a long summer season. The Carmel Music Society of that day, which was not so large as it is now, recognized the importance of the movement and voted a small contribution toward the expenses. Miss Denny and Miss Watrous had previously engaged the old Golden Bough Playhouse and had presented 13 concerts and 18 plays before their year's lease expired. After that they had opened the Denny-Watrous Gallery on Dolores Street for weekly presentations, and this became the music and drama center, where even art exhibitions were given. At the end of five years, when the programs had become too important to relinquish, they moved to the Murphy Building on San Carlos Street. It was here that the first Bach Festival rehearsals were carried on, with Ernst Bacon as the first conductor.

At that time many who were not able to guage the fortitude of these two women tried to discourage them. It seemed completely impossible that Carmel might ever attract enough musicians to make up the cast of such a festival, much less attract enough music-lovers to attend a whole series of Bach concerts. Their sincerest friends pleaded with them not to be so improvident as to risk their time and capital on illusions of grandeur.

They began, nevertheless. Perhaps they were convinced of the prospects for their idea, in spite of appearances, because of their contacts with musicians of high calibre who agreed, when invited, to come to Carmel for the noble experiment.

In 1938, when Gastone Usigli first took the podium and the B Minor Mass was included in the ambitious program, Alfred Frankenstein was among the first to recognize the importance of the event to California.

The assembling of a large chorus of volunteer local singers, as well as of a professional orchestra and top-name soloists, succeeded only because of a rare mixture of qualities in the founders of this annual occasion. Yes, their training and their choice of music and art as their favorite ways to spend time had a great deal to do with the result we know today. Their cordial personalities and their discrimination in evaluating the work of musicisns made possible the wide acquaintance from which they could draw for talent and counsel. But all that might be found in many another combination among the concert-goers of the world.

The unusual ingredient is the pertinacity and the logical attitude which have held Miss Denny and Miss Watrous to their purpose throughout the years. They developed into astute business women as they coordinated the details of a lasting organization. As a result, the thirteenth annual Carmel Bach Festival this year reaches the highest point so far.

Undoubtedly, in years to come, commentators will remark on the new burst of recognition for the Carmel Bach Festival which was occasioned in the year 1950, when the first inclusion of The Saint John Passion, in the enlarged eight-day program, celebrated the Bi-Centennial of Bach's death.

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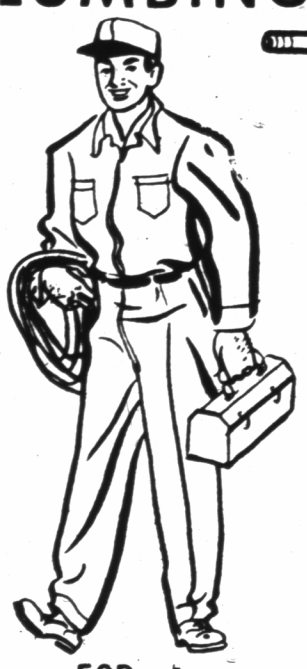

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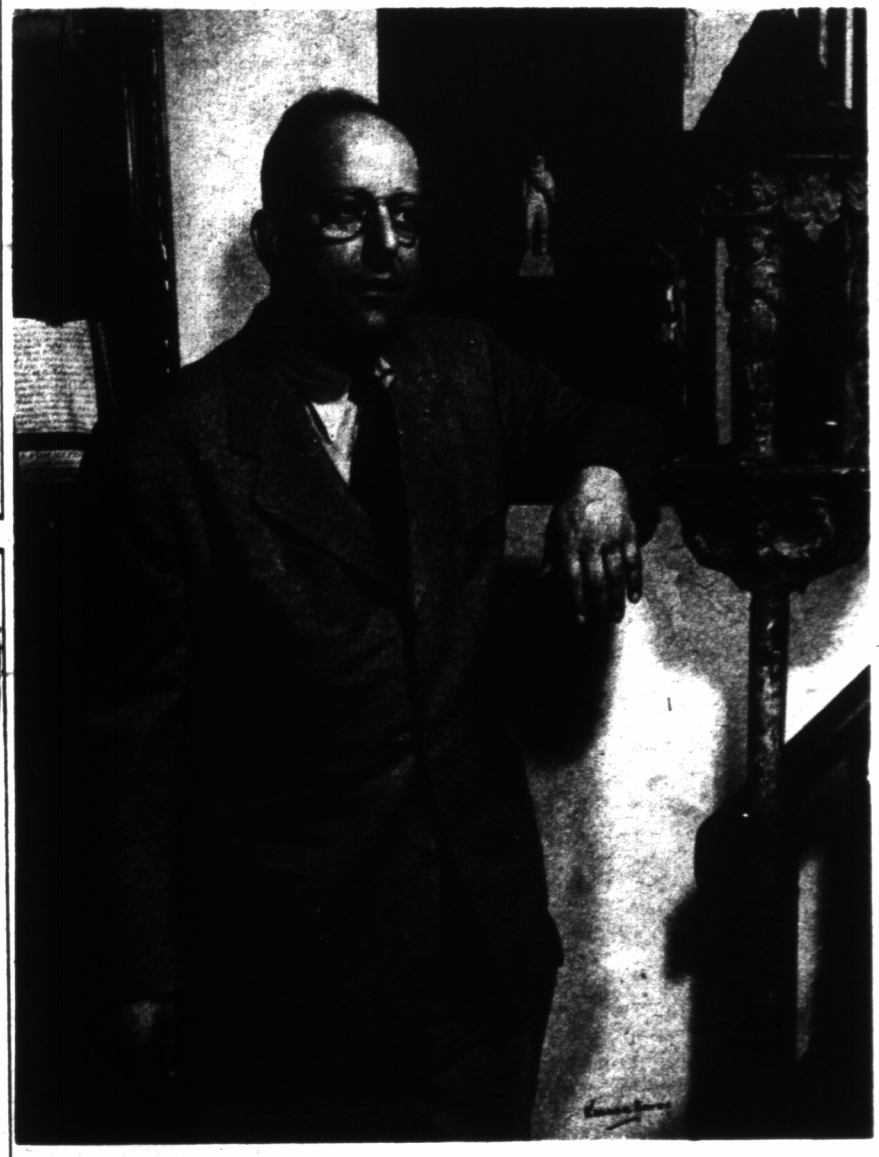

Alfred Frankenstein, who is the music and art editor of the San Francisco Chronicle, and many other things at the same time, will give three lectures during this year's Carmel Bach Festival: Tuesday, Wednesday and Thursday at 11 a.m., in the Carmel Woman's Club building across the street from Sunset Auditorium.

Mr. Frankenstein, who studied at the University of Chicago and at Yale University before beginning his career, has been program editor for the San Francisco Symphony Orchestra since 1935. He has also been in charge of instrumental music at the University of California Extension for the same length of time. Since 1944 he has been lecturer on music and art at Mills College, Oakland, and has frequently been a guest lecturer at Stanford University. He has been instructor at Middlebury College and also at the University of Minnesota.

In 1942, while he was director of an evening concert hour on KYA, he became manager of the Nineteenth Festival of the International Society for Contemporary Music, in Berkeley. He contributes regularly to the Magazine of Art, the Musical Quarterly, the New York Herald-Tribune and the Saturday Review of Literature.

In 1947, Mr. Frankenstein was awarded a Guggenheim Fellowship for research into the life and works of William Michael Harnett, an American still life painter. Among the memories that arouse his justifiable pride is the fact that it was he who discovered the pictures of Victor Alexandrovitch Hartmann, the Russian architect and water colorist who inspired Moussorgsky's composition entitled, Pictures at an Exhibition. These pictures were published for the first time in the Musical Quarterly about 10 years ago.

With such a rich experience in the music and art world, it is natural that Mr. Frankenstein should belong among us Carmelites at a time like this.

Tuesday and Thursday afternoons during the Bach Festival, in All Saints' Church, Ludwig Altman will give an organ recital at three o'clock, to be followed by another at four o'clock, so as to accommodate all season-ticket holders and others desiring to attend.

Mr. Altman is the organist for the San Francisco Symphony Orchestra, as well as for Temple Emanu-El and Ninth Church of Christ Scientist in San Francisco, and he is also the chairman of the organ department of the University of California Extension. Last year he played under Rodzinski, Bernstein and Monteux, on one occasion giving the Fourth Concerto of Handel. He was recently guest organist of the Dominican College Bach Festival, and a few weeks ago, at Temple Emanu-El, together with Gastone Usigli, he presented the first performance of The Musical Offering by Bach.

Many people consider the organ the best instrument to interpret the compositions of the great organist, Bach, and Mr. Altman's devotion probably has its source in this same attitude. He won acclaim in Berlin before coming to this country and is now recognized as the leading organist on the west coast.

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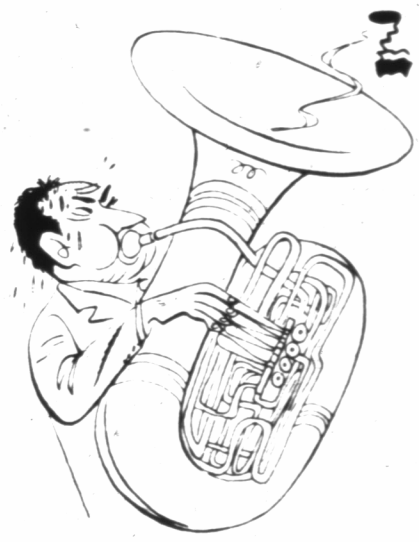

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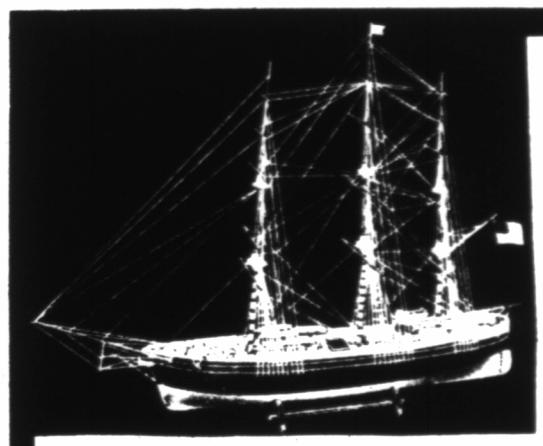

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Olive Mae Beach *Voices* Ralph Isbell

Olive Mae Beach, soprano, has everything - youth, beauty, personality, and a voice that Leopold Stokowski, Bruno Walter and Eugene Ormandy have chosen for solo parts with their orchestras at special events. In fact, she has appeared with nine of the most distinguished orchestras in the country, has sung the lead in four operas and two oratorios, has been featured in many private concerts and radio programs.

In 1945 she was winner of the UCLA Young Artists Competition, and in 1947 she was winner of the Occidental College Young Artists Competition. Sounds as though she is going places.

Every time her voice has been heard the critics have had to resort to a thesaurus. They say her intonation and musicianship are exact, her tone lustrous. They say she is a splendid lyric-soprano of splendid range and color (the thesaurus must have repeated itself there); that she shows great poise; that she is a delightful little actress with clear and liquid expression. They say she has a vital grasp of dramatics and that her voice appears more able every time it is heard.

Such a record ought to be enough for any young woman - but Olive Mae Beach has all this and the Carmel Bach Festival too. She will be heard both Sundays with the chorus and on Saturday in Cantata Jauchzett Gott with the orchestra. This will give Carmel a chance to decide whether or not the critics are right.

Ralph Isbell is enough the darling of the gods to have an enviable low register which will delight the Carmel audience for the third year, when he renders the difficult aria in the B Minor Mass. He has been enjoying recognition since his performance in Haydn's Creation at the Redlands Bowl, his two seasons at the Ojai Festival, and his Dr. Bartolo in The Marriage of Figaro. He has of course appeared in concert throughout the west and has sung with the Santa Monica Symphony Orchestra.

Since he was in Carmel last summer Mr. Isbell has been having a busy time. He has sung in Beethoven Mass in C, Stravinski Mass, Bach Cantata No. 78, the St. John Passion with the Pasadena Civic Music Association under Dr. Richard Lert, Schubert Mass in E Flat for the Los Angeles Music Festival, Faure Requiem, Bach No. 56, Mozart Requiem, and Coffee Cantata. The operas he has appeared in this recent year are: Bartered Bride, for the Los Angeles Guild Opera, Cricket on the Hearth, for the Euterpe Opera Reading Club, Don Pascuale, for the Hollywood Opera Reading Club, L'Heure Espagnole by Ravel, Cosi fan Tutti by Mozart, and along with Olive Mae Beach he gave the opening concert of the Pepperdine College series.

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Phyllis Moffet *Voices* Russell Horton

Carmel has come to count on hearing Phyllis Moffet during the Bach Festival week, and in spite of her crowded schedule she has managed to be with us again.

In the last few weeks she has given several concerts in Southern California cities. With symphony orchestra and chorus she has performed in Mozart's Requiem, Detts' Ordering of Moses, and the Verdi Requiem. She has also been soprano soloist with the Los Angeles Philharmonic Orchestra in Mahler's Symphony No. II, under Alfred Wallenstein's baton. Besides, she has found it possible to slip over to New York for some weeks of repertoire coaching from Coenraad Bos.

When you realize that she has also sung in the Hollywood Bowl and has continued to be a staff artist at CBS Hollywood, has toured the Coast cities in recitals and has been guest on three KFI radio programs, you may not have to inquire if she has time to knit.

Phyllis Moffet each year lends just enough incentive to the members of the chorus to make them transcend themselves, and the discriminating Carmel audience will know exactly how to enjoy her.

Although Russell Horton, tenor, has now been part of nine consecutive Carmel Bach Festivals, it would hardly be fair to say that he is in a rut.

He is the most versatile of American singers, having made solo appearances in motion pictures, oratorio, radio, concerts, television, grand opera and light opera. In his concert tours he has given programs of lieder, art songs, arias and ballads, and he is considered the leading Bach interpreter of today. His rendition of the Benedictus in the B Minor Mass is one of the reasons that many music lovers pilgrimage to Carmel each summer.

Mr. Horton has the rare gift of a musician who has attained technical perfection: he can communicate an emotional experience to each individual member of a vast audience, in spite of his technique. He is particularly noted for his impeccable diction in the recitatives, andfor the infinite variety of his musical expression. He has a full two-octave range which he uses triumphantly.

It is too bad that Johann Sebastian Bach can not hear his work in the command of this artist.

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Maxim Shapiro

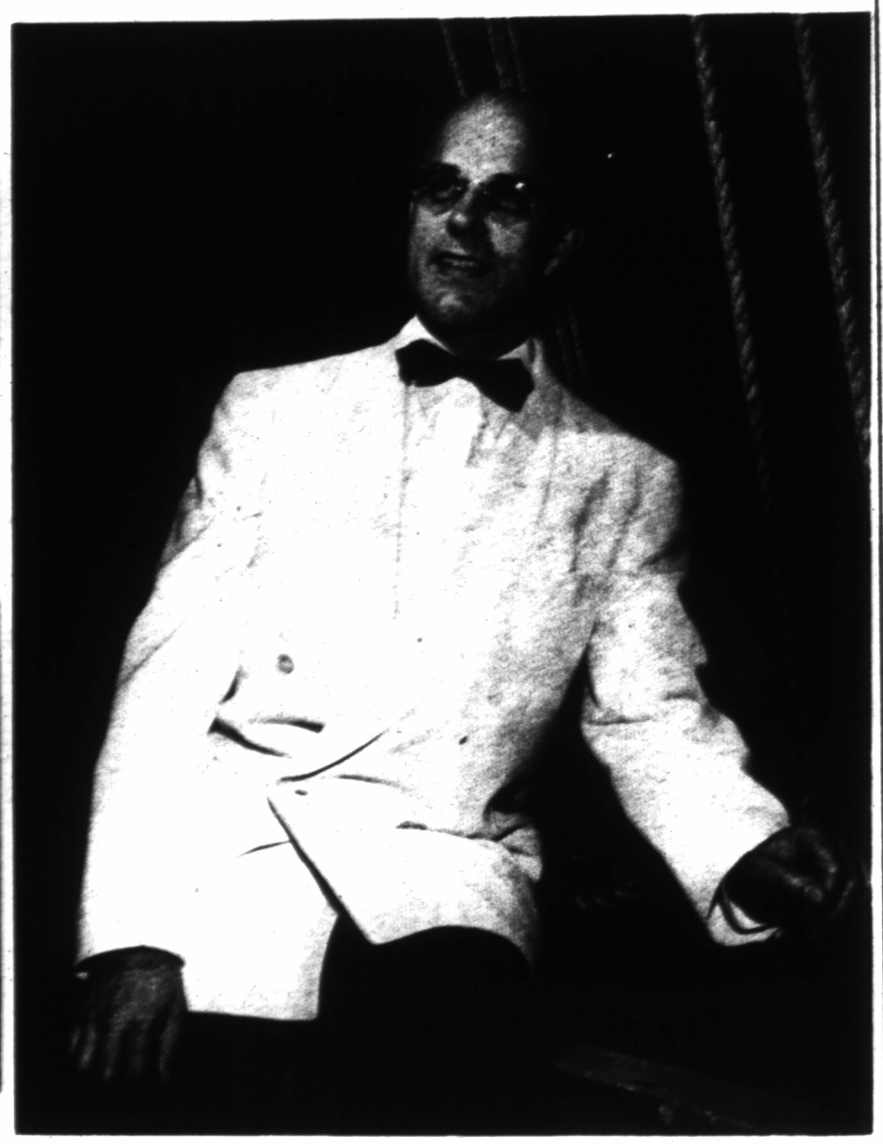
Maxim Schapiro, one of the most brilliant pianists in the world, is this year appearing in the Carmel Bach Festival for the fourth time, upon the conclusion of his tour in the Northwest.

He is scheduled to play all 48 of the Bach Preludes and Fugues during the eight-day celebration of this bi-centennial celebration. He will give them in four sections, Monday at 11 a.m., Wednesday at 3 p.m., Thursday at 11 a.m. and Saturday at 11 a.m., all in the Carmel Woman's Club building. These Well Tempered Clavichord Recitals, which are rarely heard, are one of the added features on this year's enlarged eight-day program, and Mr. Schapiro is the outstanding interpreter, according to many of the music critics.

On Tuesday evening he will be heard with the orchestra in Mozart's Concerto in C Major.

Mr. Schapiro was born in Sartov on the Volga River, and before leaving Russia he was the Laureate of the Moscow Conservatory. He studied under Josef Slivinsky and Nicholas Medtner before making his home in San Francisco. He has been many times guest pianist with the San Francisco Orchestra, under the baton of Pierre Monteux, and Carmel audiences have for several years been considering him their own.

Ralph Linsley



All the press notices agree that Ralph Linsley performs difficult piano pieces perfectly snd is an accompanist par excellence. Carmel audiences well know his calibre and it would not be pleasant to look forward to a Bach Festival in which he would not appear.

This is his twelfth summer here. Since last year he has been touring the country with Nan Merriman, has been making recordings of Deburry and Hahn, has been playing the Cembalo part of The Messiah in Pasadena, and has been accompanying for the three-and-a-half weeks' run of Cosi Fan Tutte under Jan Popper's direction. He also played in The Saint John Passion in Pasadena.

Now he is scheduled for a European tour in the fall and will again tour this country next spring, before, we hope, appearing once again in Carmel in 1951. His superb workmanship and deep feeling win him praise wherever he plays.

Art Of Fugue On Program

By Alexander Fried

(The following article, written by Mr. Fried, is reprinted almost in its entirety from the San Francisco *Examiner* and is published here through the courtesy of the writer and of that publication. The only differences between this and the original article are those which refer to the Carmel Bach Festival; it appeared first in connection with a presentation by Organist Ludwig Altman and the San Francisco Symphony in Temple Emanu-El, San Francisco.)

Every so often the literary world gets curious all over again about Charles Dickens' incomplete novel, "Edwin Drood," and wonders how he would have ended it if death had not stopped him.

By the same token, one of the events of the Schubert centenary, in 1928, was an international contest among contemporary composers to write two concluding movements for his "Unfinished" Symphony.

A somewhat similar enigma was created by Johann Sebastian Bach when he composed "The Art of Fugue."

It happens that Bach likewise did not live to finish his monumental fugue study. But the chief puzzle about it does not lie in how he intended to end it. The question is: How did he intend it to sound?

For, since the "Kunst der Fuge" is a kind of pure technical exercise, he just wrote it out in a number of staves on paper, and never indicated what instruments he would like to have play it. Maybe he planned to arrange some special instrumen-

(next page)

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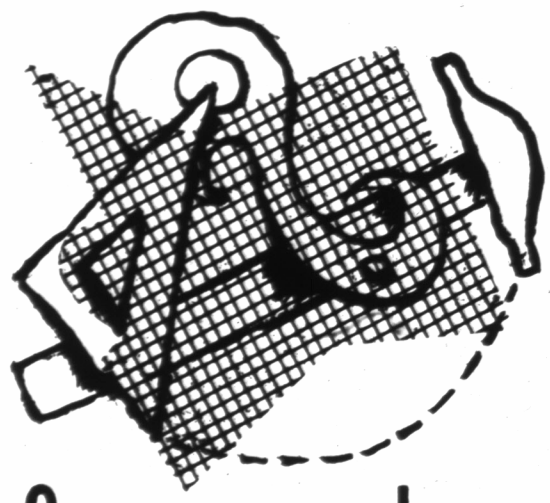

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tation later. Maybe not.

Musicians since Bach's time have performed versions of the "Art of Fugue" for various keyboard instruments, orchestral groups and string quartet. No one yet has settled the question of how it would sound right or sound best.

Still another fascinating approach to the problem of the "Art of Fugue" will entertain the Bach Festival audience on next Thursday evening, July 20.

On that occasion the work will be heard in an orchestration by Gastone Usigli, conductor of the Festival. Usigli has scored the fourteen fugues for different instruments, giving the maximum of variety and power. In several instances he uses two pianos, with dramatic contrast to the orchestra.

Bach's last illness stopped his work on the "Art of Fugue" while he was writing the last of the fugues--a tremendous contrapuntal design with four basic subjects.

It is fatefully symbolic that the piece breaks off in the midst of the third subject, since the third subject is based on notes that bear the letters of Bach's own name. That is, the theme runs: B (flat), A, C, and H (which in old notation was B-natural).

The end of the performance will be impressive not only because of the way in which the last fugue will lapse into helpless silence.

Charles Fulkerson

Charles Fulkerson, who is assistant professor of music at Humboldt State College and the conductor of the Humboldt Little Symphony will join Ralph Linsley and Randolph Hokanson in playing the Concerto for Three Pianos and Orchestra on the Saturday program.

Mr. Fulkerson's reputation has been growing steadily since he first appeared in Carmel and local music lovers have a proprietary interest in his career. His wife, Jean Crouch Fulkerson, the cellist, is also appreciated on the peninsula.

In their spare time they collect original music manuscripts and rare records.

Randolph Hokanson

Carmel has already learned to love and appreciate Randolph Hokanson, who specializes in playing the original keyboard works of Johann Sebastian Bach. On Monday he gives Concerto D Minor for Piano and Orchestra, while on Friday he will give a piano group including Chromatic Fantasy and Fugue Partita.

Mr. Hokanson is spoken of as a gifted virtuoso wherever he appears, and during his five trans-continental tours he was the subject of scores of rave notices. His first recognition came when he was 18, at which time a scholarship made it possible for him to study under Harold Samuel. He made his debut in New York in 1947, and last year when he appeared here with Maxim Schapiro, Ralph Linsley and Charles Fulkerson in Concerto for Four Pianos and Orchestra, he won new attention.

During the recent winter his concert in the Sunset Auditorium was one of the highlights of the Carmel season.

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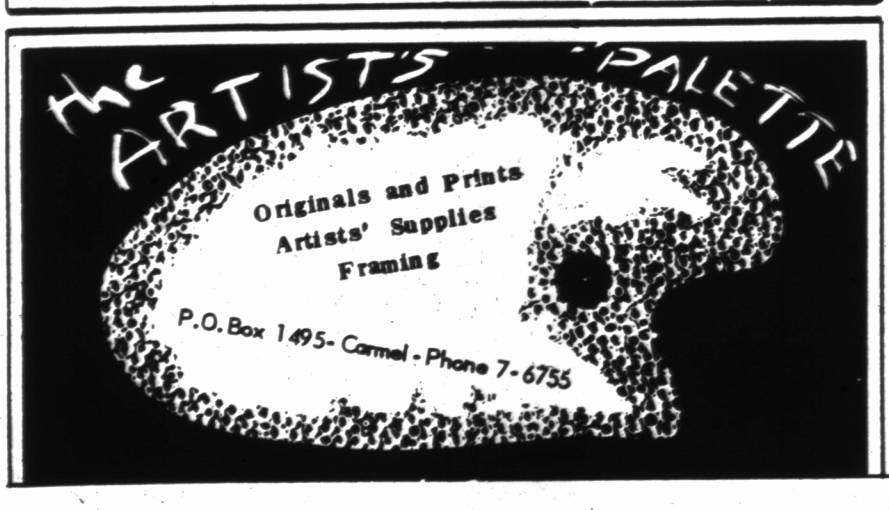

Words of the Wise

The world would be better and brighter if our teachers would dwell on the Duty of Happiness as well as on the Happiness of Duty, for we ought to be as cheerful as we can, if only because to be happy ourselves is a most effectual contribution to the happiness of others.

—(Sir John Lubbock)

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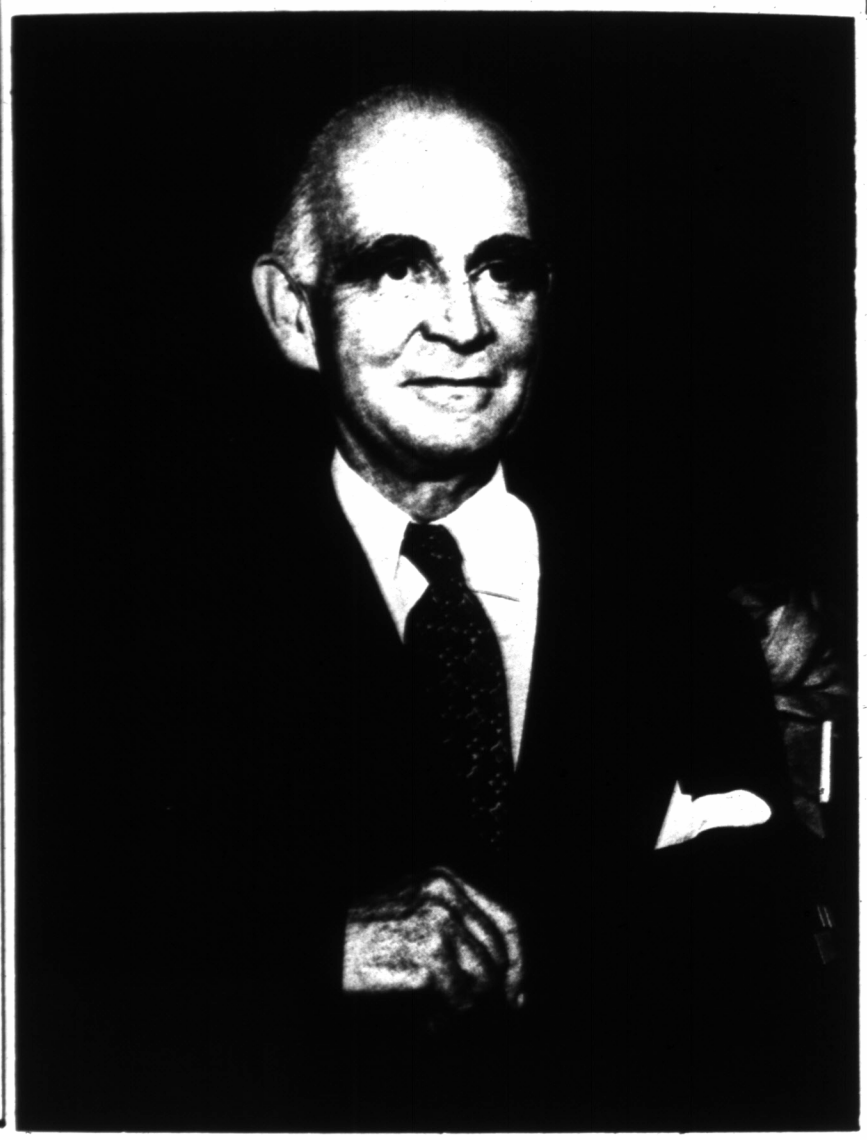
Ervin Mautner, concert master for this Bach Festival, is a member of the first violin section of the San Francisco Symphony Orchestra under Pierre Monteux. He has appeared as soloist there as well as with the New York City Symphony, the Stockton Symphony and the National Youth Orchestra. With the latter organization he has been assistant conductor and concert master. He has also conducted a series of radio programs with a Sinfonietta composed of members of the San Francisco Symphony Orchestra.

Mr. Mautner began his study of the violin under Hans Letz and Emanuel Zetlin and later was awarded the New York Philharmonic Symphony Scholarship and the Morgenthau Scholarship. He studied harmony counterpoint, orchestration and composition with Winthrop Sergeant, later at the Manhatten School and still later at New York University. Gastone Usigli, Otto Klemperer and Serge Koussevitzky have trained him in conducting and after he leaves Carmel next week he will go to Hancock, Maine, for further studies in this branch under Pierre Monteux.

NOEL SULLIVAN



This is the thirteenth time that Noel Sullivan has sung in the Carmel Bach Festival. He was persuaded to do so this year - in spite of his desire to stop at the striking of twelve - because the bicentennial of Bach's death is being celebrated now. He will give the Recitative of the Saint Matthew Passion and also two Geistliche Lieder, Vergiss-mein-nicht and Dir, Dir Jehovah.

"Those of us who have enjoyed the Carmel Bach Festival from its beginnings," said Mr. Sullivan when interviewed this week, "have a leverage of interest that should not be discounted. We can never forget, for instance, our good fortune in having heard the Cantatas and the B Minor Mass in the Mission in the days before the installation of the permanent altar made the place too small to accommodate the crowds. One of my most precious memories

(Continued on Page 25)

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James Schwabacher

James Schwabacher is the second tenor with the Carmel Bach Festival this summer, a compassionate-looking man who understands the reason for Bach's triumphant joy. Last year he was soloist of two Bach cantatas at the Ojai Festival and he has been called there again this year.

In recent months he has been soloist with the Cincinnati Symphony Orchestra and has been guest artist with both the San Francisco String Quartet and the Budapest String Quartet. He has taken the leading tenor role in the Intimate Opera Company's production of Cosi fan Tutte and of Angelique, and has appeared in Die Meistersinger in San Francisco. He also sang in the Stanford University performances of Der Freischutz, Peter Grimes and The Shepherds of the Delectable Mountains.

Carmel will hear him this week in the title role of The Saint John Passion.

Charles Goodwin

Charles Goodwin is said to have a huge velvety bass, and one critic even remarked that "his voice laid a foundation that would have supported the musical equivalent of the Empire State Building."

He is a native of San Francisco and, after starting his career in radio, was a member of the San Francisco Opera Company for three seasons, with the New Orleans Opera Company for another three seasons, with the Houston Opera Company for two seasons. He has also appeared with the Pacific Opera Company and the Savoy Comic Opera Company, and has had a role in the Song of Norway. One of his most enjoyable experiences, however, has been the playing of the guitar to accompany his own rendering of folk songs, ballads and sea chanteys, on tour.

He is a good addition to the Carmel Bach Festival this year.

The Saint John Passion

By R. H. Hagen

(Reprinted from *This World*, the San Francisco *Chronicle*, March 13, 1949, when Mr. Hagen wrote on the Saint John Passion relative to its performance in the San Francisco Opera House the following week. Reprinted by courtesy of Mr. Hagen and the San Francisco *Chronicle*, with changes in reference to this year's Carmel Bach Festival.)

In the late afternoon of March 26, in the year of Our Lord 1723, the substantial citizens of a middle-sized town in the electorate of Saxony hied themselves to the largest of the town's five churches for the customary Good Friday vesper service.

It was a traditional civic and religious event; but in the year 1723 it took on additional interest because the church's musical director had recently died, and the music performed was composed and was to be directed by one of the candidates for his position.

The town was Leipzig, the place was the Church of St. Thomas, the music was "The Passion of Our Lord According to St. John," and the composer and candidate was one Johann Sebastian Bach.

Next Sunday in the Sunset School

Continued on Page 26

Dear Visitors to Carmel,

This is an open letter to you who may not be familiar with the great variety of home and investment opportunities that lie here on the Peninsula. For a community that started as a small Village interested in the arts with mostly summer and weekend homes it has grown to include almost every imaginable type of home from the very tiniest to the most palatial, and yet has still retained the character that identified early Carmel.

For instance, for the very tiniest home we have a snug studio cottage, cute as a bug's ear, clean, freshly painted, really attractive and fully furnished. It's situated very close to the Village, but is in a most secluded spot, complete privacy. It has an attractive, sunny patio with barbecue pit - and the price, if you can believe it, is only $6,975 with excellent terms.

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For those who would rather be up on a high point with a view, we have a new 3 bedroom, 2½ bath home with an enormous living room, taking advantage of a magnificent panoramic view. This house is for sale at a price of $35,000.

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Carmel has always been a wonderful place to live, and beyond the enjoyment of this lies the fact that Carmel property has ALWAYS been a GOOD INVESTMENT. We have listed several investment properties that show high return both in the business district and surrounding community. Some can be purchased with a very low initial payment with monthly payments like rent. Carmel is one of the few communities in California where it is possible to have a wonderful summer home and yet have a rental investment for the rest of the year.

We sincerely hope you will enjoy your stay here, and please do not hesitate to call on us for any service or information concerning properties in this area.

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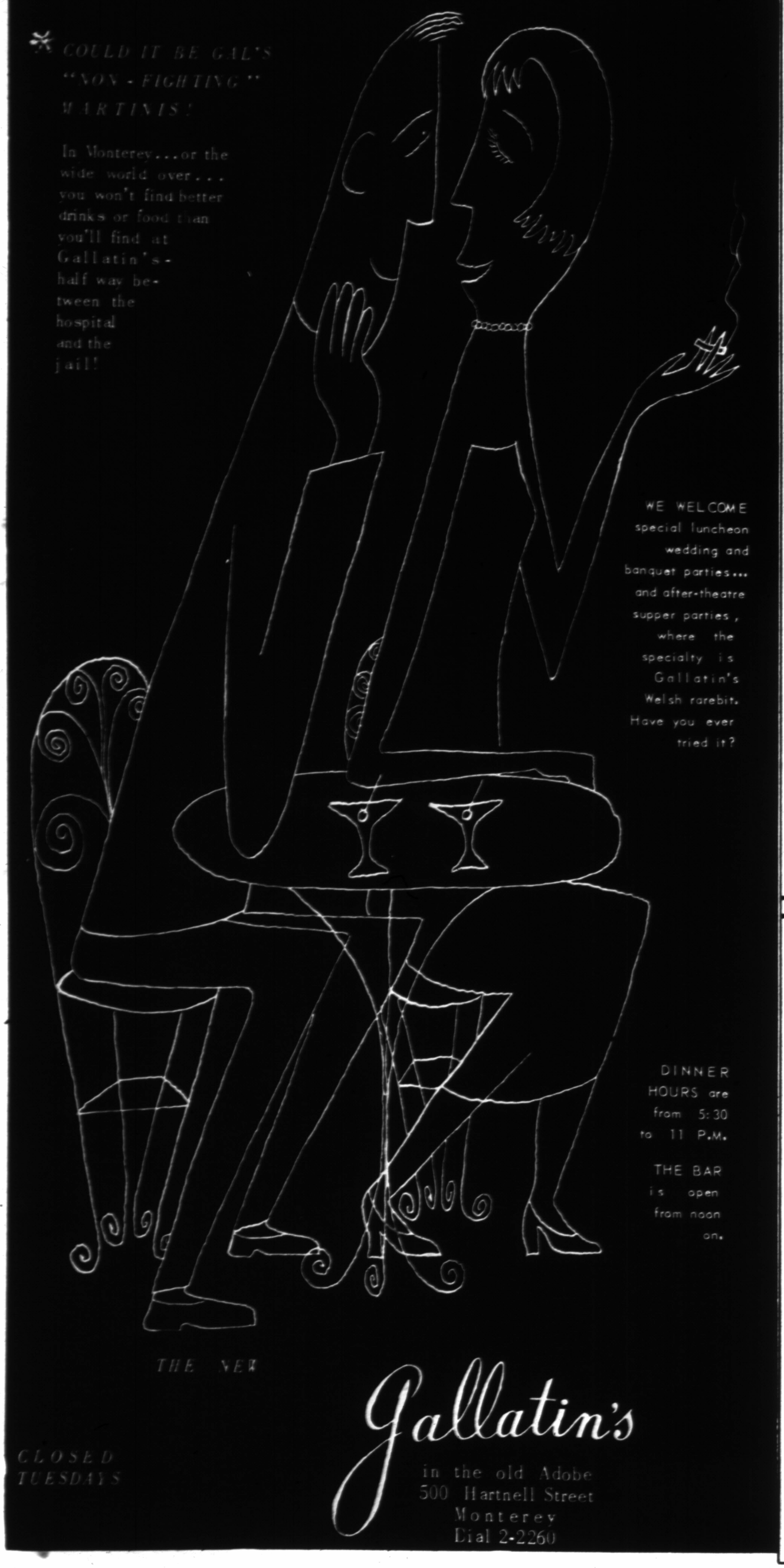

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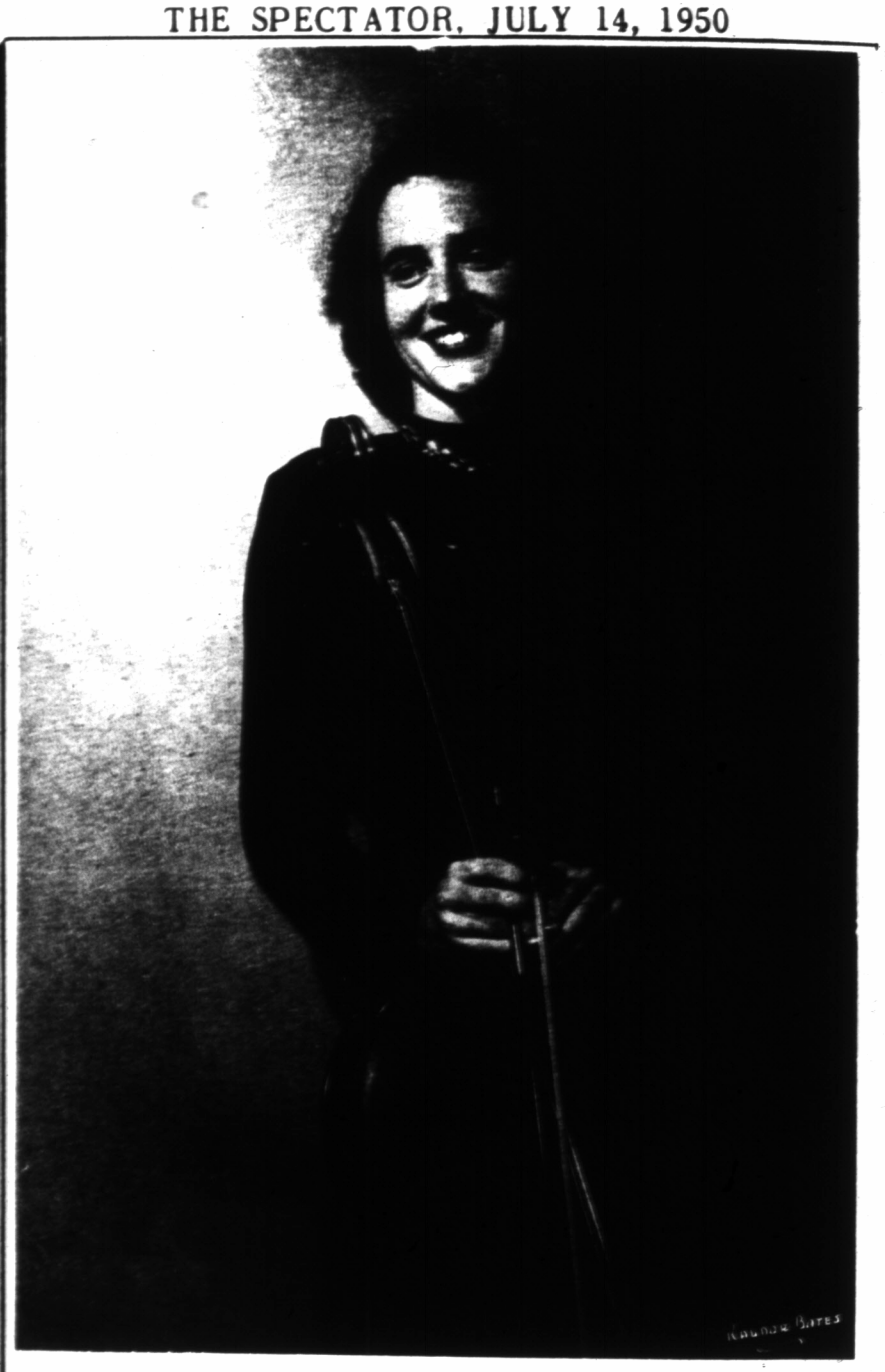

MARIAN DAVIES

This is the third Carmel Bach Festival at which Marian Davies will be first cellist. In her early days she studied under Feurmann and Piatigorsky and then entered the Curtis Institute for complete training. She was first cellist with the Kansas City Orchestra under Efrem Kurtz, and when that able conductor was called to lead the Houston Orchestra in Texas, he invited Marian Davies to become his first cellist there. She still holds that position, but during her summer vacation she has been making solo appearances, notably with the Sacramento Symphony Concert. She will return to Texas in September.

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MONAS HARLAN

Monas Harlan, of Harlansburg, Pennsylvania, as a high school singer won a scholarship at the New Wilmington Westminster Conservatory and later received a fellowship at the Juilliard Graduate School. His education was interrupted by four years of service with the Combat Engineers of the United States Army, but as soon as possible he reported at the University of Southern California and earned his Master of Music degree. He has taken special vocal study under Charles Hackett, of New York, and under Louis Graveure and William Vennard here on the coast.

This year Mr. Harlan has sung with six symphony orchestras, in eight oratorios, in three operas and on two radio programs. In his concert work he usually features Debussy and Schumann but does not omit Wagner and Faure.

He will be heard here in The Saint John Passion on Sunday evening, the closing program of the eight-day Festival.

DAN LeNOIR HOSACK

Dan LeNoir Hosack, mezzo-soprano, is the only local soloist in the chorus of the 1950 Carmel Bach Festival. She burst upon this community in the full bloom of her career when she was presented as soloist with the Monterey County Symphony Orchestra last year. She then gave a recital at St. Mary's-by-the-Sea Episcopal Church in Pacific Grove and won more enthusiastic reviews. Last October the Musical Arts Club presented her at Carmel in a joint recital with Marjorie Wurzmann, pianist. During the recent winter she gave a lieder recital at Hollow Hills Farm in Carmel Valley under the auspices of Mr. Noel Sullivan.

Mrs. Hosack has played lead roles in Gilbert and Sullivan operettas for three seasons, with the Pittsburgh Savoyards under the direction of Dr. Harvey B. Gaul, and she has been heard in many radio programs. For nearly two years, after establishing her home on the peninsula, she was leader of the Mayflower Congregational Church Choir and she now appears each Sunday as contralto soloist at St. Mary's-by-the-Sea.

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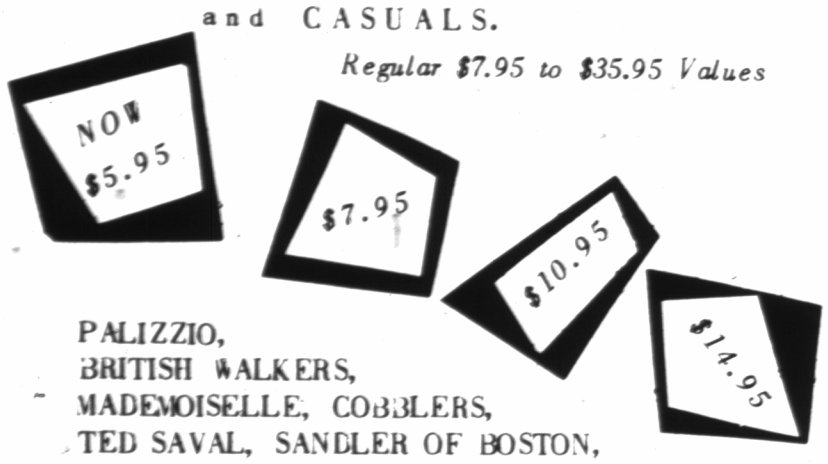

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Photo by MURL OGDEN.

ANGIE MACHADO

Angie Machado first came to the Monterey Peninsula in 1940 as piano soloist for the Musical Arts Club in the Del Monte Hotel, and she was so well appreciated that she was called again in 1942. Presently she could not resist the lure of this musical center and she made her home here. She became program chairman of the Musical Arts Club and continued in that capacity for several years.

For the past four years, as staff member of the Carmel Adult School, Miss Machado has been training the Bach Chorus from the beginning of the year until the great event each July, at the same time conducting her piano studio in Carmel Woods.

She earned her music degree at the San Jose State College and then studied under Tamara Morgan; later under Augusta Brekelbaum, the great German teacher who for years was the head of the music department at San Jose State. She devoted herself to theory, composition and harmony practically all her life. For a long time she conducted the choir at the Monterey High School, gave music classes, held vocal classes in Sunset School and also led the earlier grades toward music appreciation.

"Mr. Usigli pulls rabbits out of hats and I always have faith in his success with the chorus after I turn it over to him," Miss Machado said with tremendous enthusiasm. "But the public probably does not realize how wonderful it is that so many men and women are willing to rehearse twice a week for so many months in order to give these

(Continued on Page 22)

KATHERINE HILGENBERG

Since Katherine Hilgenberg appeared in the Carmel Bach Festival last year she has been mounting those golden stairs to fame more and more rapidly.

Her two appearances in the Hollywood Bowl were as soloist for Joan of Arc and later for Street Scene. Richard Lert secured her for The Messiah with the Pasadena Civic Symphony, and shortly afterward she sang with the Los Angeles Philharmonic Orchestra, under Alfred Wallenstein, in Bach's Cantata No. 78 (Jesu, Der Du Meine Seele). During Pomona's Music Festival she sang the mezzo-soprano role in Verdi's Requiem, and during the Los Angeles Music Festival she was one of the four soloists for Schubert's Mass in E Flat Minor.

But surely the most exciting of her adventures since we last heard her contralto was something that she reports only in a postscript: the birth of a son two months ago. Now she really will have something to sing about.

DON HUBLER

Don Hubler sang in the Bach Chorus last year and this year he will do Pilate in The Saint John Passion. He is best known for oratorio and social club engagements, but he has done light opera work with the San Fernando Valley Choral Club and at the Los Angeles Conservatory of Music. He sang the role of Elijah for the Conservatory in May at the Assistance League Playhouse in Los Angeles. He also sang the role of Escamillo of Carmen at the Ambassador Hotel. For some years he has been church soloist at Encino.

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THOMAS H. HOOPER, MGR.

Pat and Tommy Ford, talented Carmel Valley artists, who are turning their talents to decorations for the "SOUTH PACIFIC NITE" at The Beach Club, Pebble Beach, Saturday night. They are seen here working on some native masks that will help turn the Surf Room at The Beach Club into a South Pacific island. Photo by JULIAN P. GRAHAM.

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J. MARION
JOHNSTON

CARMEL VALLEY NOTES

Valleyites are busily buzzing about all the attention focused their way. The recent issue of the picturesque magazine, *California Pictorial*, has done a splendid job of depicting Carmel Valley and its beauty.

What's more, Carmel Valley makes its debut with its very first issue of the *Carmel Valley SPECTATOR* today.

And then to top all that, the valley was chosen as the destination of the first Mystery Flight of the West, the fashionable Rancho Del Monte Country Club the scene of the luncheon and fashion show. Top press, radio and wire service representatives were flown down in an especially equipped DC3, landing on Monterey Airport (their destination unknown to them).

They were met at the airport by valley representatives Mrs. Paul Porter, Mrs. Peggy Marquard, Steve McNeill and Mrs. John W. Morse, who transported them to the Rancho Del Monte Country Club where the gay party took place. The mayors of Carmel, Monterey and Pacific Grove also met the plane. (More on this interesting party next week.)

Sympathy to publisher Michael Gould who has been laid up at home. Overwork??

Mrs. George Ferch, daughter Sally, and Zora Morgan have been visiting here from the southland. Friends were saddened at the recent death of George Ferch.

Visiting at Los Laureles Lodge are Mr. and Mrs. Frederick Hellman, of San Francisco. Mr. Hellman is associated with the Wells Fargo bank. Another Lodge visitor--is Don Murphy, of Oakland. Mr. Murphy is manager of the Lucky Stores.

See wining and dining at Los Laureles--Mr. and Mrs. Roderick Eckert and guests--Colonel and friends from Carmel. Among those enjoying an evening of folk dancing at the Lodge, John B. More, the Larry Sweeneys, and Thomas Mac Henrys.

Lots and lots of activity at the Rancho Del Monte Country Club these days. Visiting here from out of town this week, were the Paul Steeles, former peninsulites. Friends were glad to have a glimpse of young John Steele born in Eureka where the Steeles now reside.

A very gay party took place at the club when the younger set gave a party for Sheila Buchanan who is soon to take off for New York to visit her fsther.

Among those enjoying Sunday night dinner at the club were the Bruce Churches, of Salinas; the Chet Chesholms, and a large group of Salinasites.

"SHIPWRECK" PARTY TO BE HELD AT NAVY OFFICERS CLUB

All members of the Commissioned Officers Mess (Open) at the Naval School, Monterey, including retired and reserve members and guests, have been invited to attend a "Shipwreck" party on Saturday evening at nine o'clock. July 15.

The Bali Room of the club will be the scene of the party with dancing and refreshments and a special "shipwreck" dinner being served to those who make reservations.

Only members and their guests who wear costumes may make reservations for the dinner on Saturday evening. Prizes for the best and second best costumes for both men and women will be awarded. The judges will choose winners on a basis of originality and good taste.

In keeping with the shipwreck theme, prices for dinner and refreshments will be less than usual. All other parts of the Navy Officers Club will be open as usual.

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STANLEY PLUMMER

Although it was only last summer that Stanley Plummer made his successful debut at a major recital in San Francisco, this young man has already had a long career as violinist.

He had his first violin lesson at the age of four, and at six he was taken under the wing of Antonio de Grassi, with whom he studied until he enlisted in the Navy for the duration of the war. With the coming of peace he came under the guidance of Sidney Griller of the Griller String Quartet and he has since been studying with Vera Barstow.

Mr. Plummer has been soloist with the Sacramento, Stockton and Modesto orchestras, and has taken part in many radio programs. He was a member of the Noera Trio and won the finals of the annual Associated Concert Bureau held in Carnegie Hall. Last fall Dr. Richard Lerts selected him as concert master of the Pasadena Civic Symphony Orchestra and he has just won the UCLA Young Artists Competition.

As you can see, it is no accident that he has been invited to play Concerto A Minor for Violin and Orchestra at this summer's Carmel Bach Festival.

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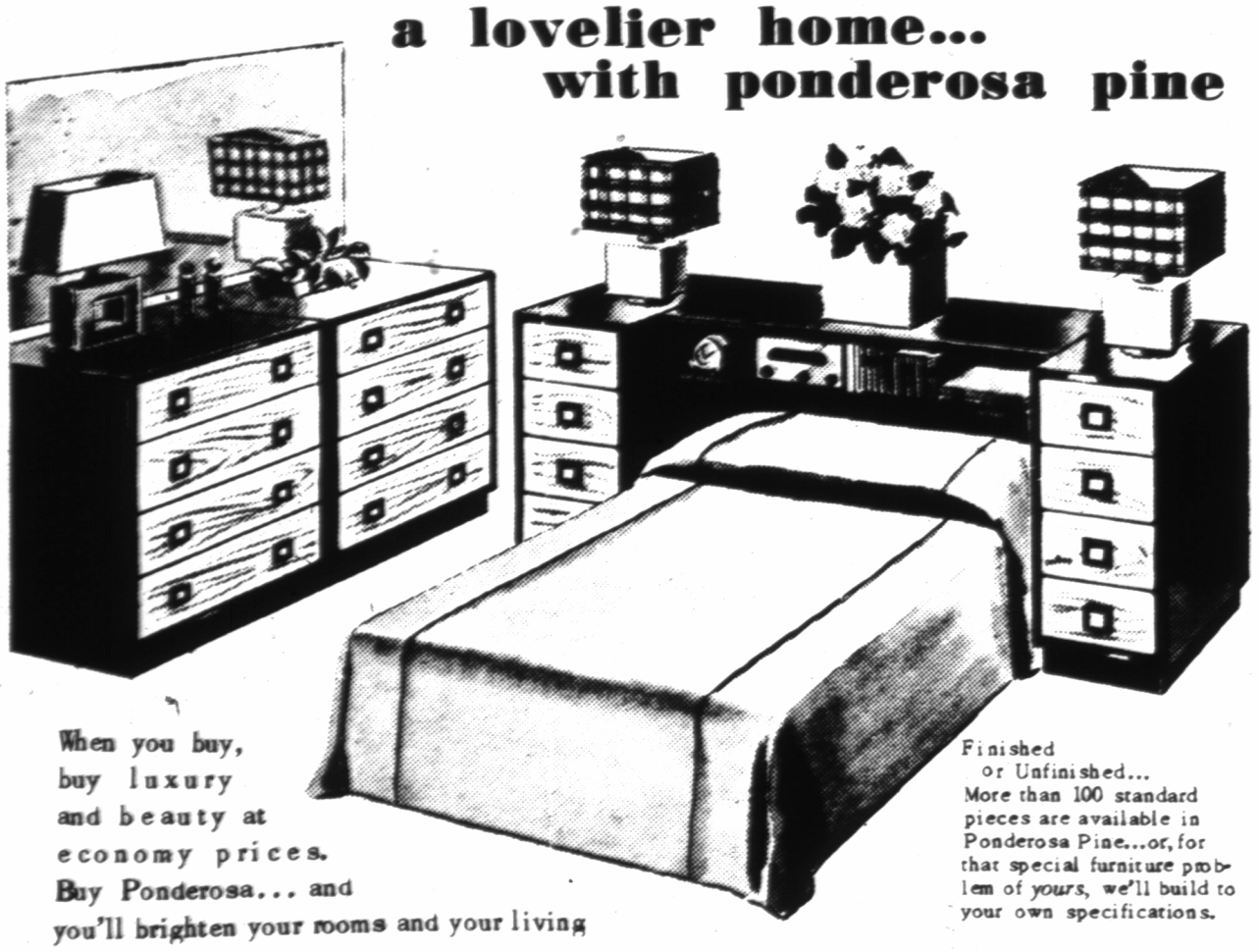

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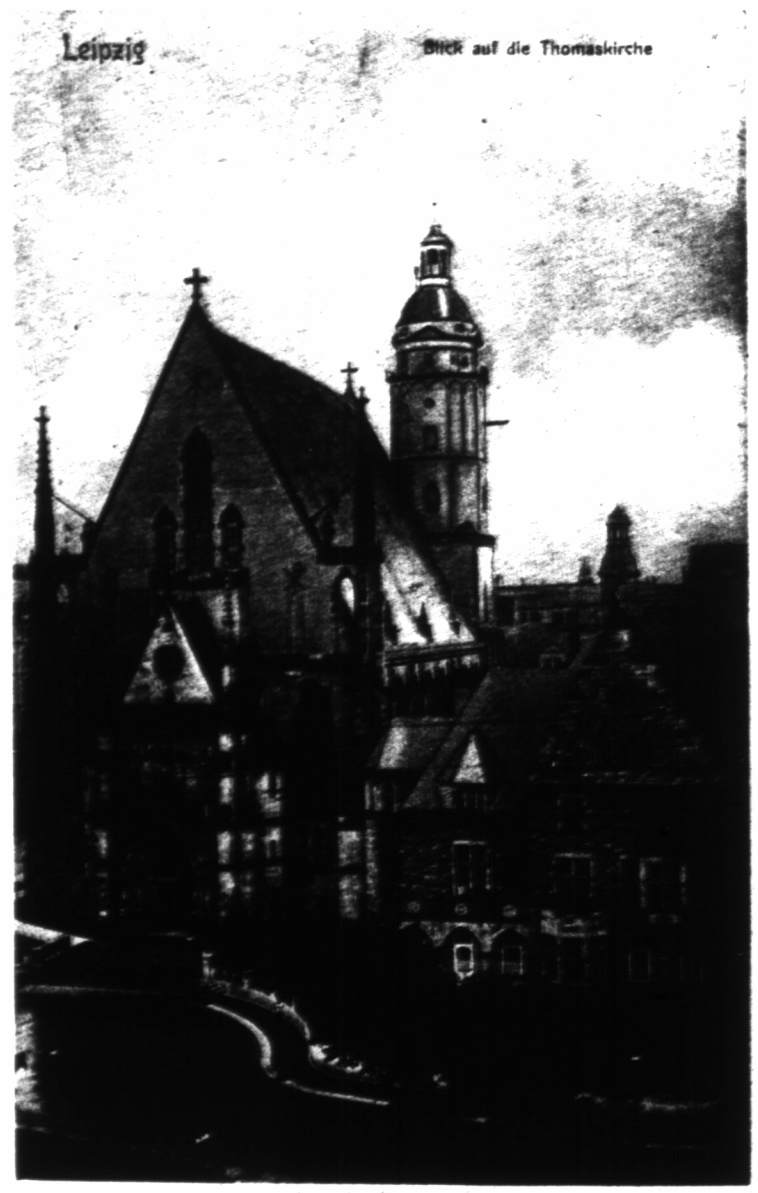

THOMASKIRCHE in Leipzig where Bach first played his Passion According to Saint John.

Odd Fact

Rushing to the scene of a fire with a whole fleet of trucks, a Washington, D. C. fire chief discovered it was the motor of his own refrigerator that had caused the alarm.

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FREDDY MARTIN TO PLAY CARMEL YOUTH CENTER BENEFIT

Freddy Martin and his orchestra are expected in Carmel Monday, July 24, to play a concert and dance as a benefit to the Carmel Youth Center building fund, according to Fred Godwin, Youth Center president.

Tentative plans are for a concert in Sunset School auditorium from 7:30 to 9 p.m. and a dance from 9 p.m. to 1 a.m. at the Carmel High School gymnasium, Mr. Godwin said.

Tickets will be sold to the general public, with proceeds going to the Youth Center building, which is to open in about a month. Orchestra Leader Martin has consented to donate his services free of charge to the project.

RALPH WATILO

It is not every young man's ambition to be a famous oboist, and Ralph Watilo is newsworthy since he is this exception. For the last six years he has been a member of the Pasadena Civic Symphony Orchestra under Dr. Richard Lert and has been soloist on several occasions, especially this last February when the critics gave him plenty of praise for his part in the western premier of the Strauss Oboe Concerto. He was also oboist in the Guild Opera Company's Orchestra their first season and this summer he will be scholarship student for the second time at the Music Academy of the West, at Santa Barbara. This is his third appearance in the Carmel Bach Festival.

Carmelites may not like sidewalks but when the Fire Department reports its equipment cannot get through certain streets handily, the streets are usually widened. Above, Sixth Avenue behind the Pine Inn, where the dirt bank has been cut away for a sidewalk and curb, widening the street and improving parking conditions. The work started Monday and should be completed soon. Polaroid One-Minute Photo.

CORRECTION

On page B of this issue's Carmel Valley SPECTATOR, those who noted the Rancho Carmelo advertisement will see that "moonlight tides" are advertised. Tides at moonlight, or even in daylight, have been scarce in Carmel Valley, so the more astute reader will realize we committed a typographical error.

It should, of course, have read "moonlight rides."

CARMEL SAVINGS AND LOAN REPORTS GAINS

A gain of 18.83 per cent in resources for the year ending June 30, 1950, was experienced by the Carmel Savings and Loan Association, it was announced yesterday by BARNET J. SEGAL, secretary-treasurer.

Total savings were approximately $618,000.00, an increase of 33 per cent over the comparable 1949 period. These savings, according to Mr. Segal, were invested principally in home mortgage loans to help persons in the Carmel area and vicinity to build or buy homes, and to finance repairs, alterations, and improvements.

Home loans held at the end of the June 30 period were approximately $636,000.00, with money advanced for the financing of homes during the year approximately $270,000.00.

The association declared a dividend at the rate of 3 percent per annum to savers with accounts in the association.

During the coming year the association expects to expand the volume of both savings received and the amount of money advanced for home lending.

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Golden Bough Players Present the Distinguished Play
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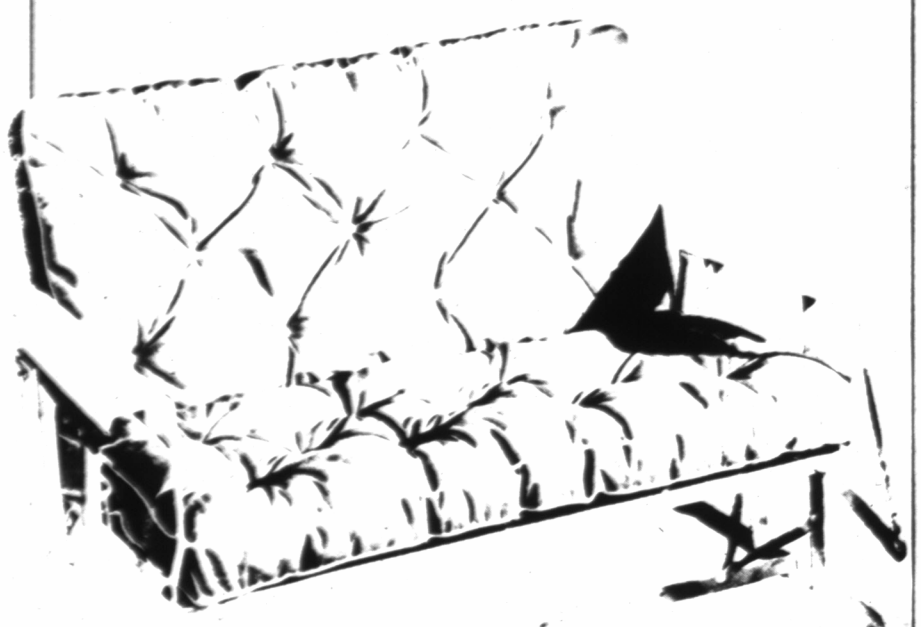

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FLOYD STANCLIFF

Floyd Stancliff is the flutist whom the regular attendants of the annual Carmel Bach Festival have come to expect to hear each year. He is frequently soloist with the Whittier Symphony, the Kern Philharmonic and the Los Angeles Women's Symphony and he is besides a superior teacher of other ambitious flutists. It seems to be his own purpose to blend with the music of the whole orchestra and for this reason he does very little to publicize himself.

SAMUEL SINGER

Samuel Singer is one of those musicians who can play equally well on several instruments, and it was purely by accident that he specialized in the viola. One day in his early youth, when he meant to apply for a violin scholarship at the Curtis Institute, through some accident he arrived too late for the scheduled test. In fact, he was just in time for the viola test. It "happened" that he had a viola with him, so he walked in for the audition...and was given four years' excellent training in recognition of his outstanding performance.

He is now one of our annual visitors and in this summer's Carmel Bach Festival he will make his usual contribution.

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MUSICAL COMEDIES PROVIDE MOTIFS FOR COMING BEACH CLUB PARTIES

Announcements are in the mail for the first of a series of gala costume parties to be held at The Beach Club, Pebble Beach. The initial affiar, scheduled for Saturday night, is to be called "South Pacific Nite" and plans are under way to turn the Surf Room into a South Pacific Isle with guests turning out in costumes of the sarong variety.

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HERALDING TROMBONES

All the Carmel Bach Festivals, except the first, have had the distinguished opening of trombone heralding by the Stewart family.

In 1936 Chandler Stewart, Sr., offered the services of himself and his three sons, Chandler, Jr., Gordon and Donald. Thereafter each year's program was begun by them as they stood in the balcony window of the auditorium and gaily announced the event to the village. After the death of Mr. Stewart, his youngest son, Alan, took his place to replenish the foursome.

This year Donald Dean will join the Stewarts, each of the eight evenings, to give a half hour's entertainment to the general public before the concert begins.

ALBERT WHITE

Albert White will be the viola soloist in the Brandenburg Concerto No. VI the second evening of this year's Carmel Bach Festival. He has been a member of the San Francisco Symphony Orchestra since 1938 but has reached a broader public in his capacity as conductor and instrumentalist over KGO. He has conducted the Young Artists' Contest, the Opera Series, and also the Chamber Music Series. He has, besides, made many solo appearances on transcontinental broadcasts, as well as personally in California.

Bach Chorus

FIRST SOPRANOS

Ruth Davis
Elmarie H. Dyke
Jean Egger
Elizabeth Hoisington
Virginia Holsinger
Alberter Holter
Maxine Hubler
Gail Johnson
Elizabeth Land Linden
Beatrice Martin
Phyllis McDowell
Helen Morgan
Marian Parker
Paula Schneeberger
Vernelle Wicklund

SECOND SOPRANOS

Helen Abinante
Margaret Alt
Ruth Gaskin
Dan Lenoir Hosack
Nancy Lofton
Jan Mastin
Narita Monhollan
Barbara Morein
Eleanor Weill
Neeta White

ALTOS

Martha Bolling
Ruth Hill Cooke
Mary Ingram Edson
Kay Fessenden
Laverne Grund
Margaret Hensel
Elizabeth Hunter
Charis Johns
Eleanor Kappes
Angie Machado
Mary Montgomery
Olga Taylor
Blanche Woods

TENORS

Norman Boxtey
Ralph Heidsieck
Robert Jensen
George Lamoureux
Charles O'Connor
Raymond Sprigg
Robert Werley

BASSES

Gene Abinante
William Bishop
Douglas Calley
Frederick E. Clark
Wallace Doolittle
Francis Duveneck
Wilburn Fessenden
Jack Houser
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PATRICE KELLY

It is a rare flutist who can claim at the age of 17 that she has been practicing her profession for four years. Patrice Kelly has this distinction, since she has been a member of the Bakersfield High School and Junior College Orchestra, as well as of the Kern Philharmonic Orchestra, since she was 13.

She has appeared with both orchestras as soloist and also with the All California High School Orchestra at Santa Barbara. She attended the Music Academy of the West and later played in Peter Meremblum's Junior Symphony. She has continually studied under Floyd Stancliff and in this year's Carmel Bach Festival will play beside her master again.

ANGIE MACHADO

(Continued from Page 16)

annual concerts."

She went on to explain that in some cases severe sacrifices are required of the members of the chorus. Most of them have full-time jobs during the day, or else they must employ baby-sitters in order to be able to leave home for the evening rehearsals.

"Sometimes when a man is employed evenings he goes to the expense of paying a substitute so that he can be free Tuesday and Thursday evenings. One man works all day in a chemical laboratory, then drives back and forth from Salinas and never misses a rehearsal. Others are officers in the Army and Navy and manage to find time for this; of these some are ordered abroad but immediately upon their return to this country they report again for training with the chorus."

"The loyalty with which they submit themselves to the rigid preparation for this annual presentation is rare and beautiful," she added. "Some have had no special training in music but love it; others are born musicians and arrange their lives around participation in this Festival, which they consider a privilege."

This year the Bach Chorus will present two major works, both of which make the highest demands imaginable upon teacher and singers. The Saint John Passion is a new undertaking, a new challenge. It will be given the last afternoon and evening of the Festival, and the audience will join in singing the last chorale. This will probably be a big surprise to the audience!

$1495.

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all these people were thrown into the greatest bewilderment, looked at each other and said: 'What will come of this?' An old widow of the nobility said: 'God save us, my children! It's just as if we were at an opera comedy.'"

People felt the same way about Beethoven's Fifth Symphony in 1809; they said even nastier things about Stravinsky in Paris in 1913. But the only sharp comments at the performance of "The Passion of Our Lord According to St. John," in the auditorium next Sunday, will be reserved for those who talk during the music or are disrespectful enough to be late.

GOLDEN BOUGH PLAYERS IN PRIZE PLAY

The Golden Bough Players, in a state of suspended animation since the destruction of the Playhouse last year, are up and about again with a series of three fine plays in preparation - "The Glass Menagerie," "All My Sons" and "Shadow and Substance." The net proceeds from these productions will be paid into the scenery and

UNCLE DAWLEY (Willie Holman) hiding behind AUNT MATHILDA'S skirts, (Jean Stone), begging protection and shelter from the vampire, DOLORES (Jean Allred). Scene from current production "The Unkissed Bride," at California's First Theatre, Monterey, running every Friday, Saturday and Sunday nights, and directed by Rhea Diveley.

fighting fund of the soon-to-be-built Carmel Playhouse.

The first play, "The Glass Menagerie," by Tennessee Williams, will be given at Sunset Auditorium on the two weekends following the Bach Festival. Edward Kuster, for 26 years supervising director of the players, will personally direct the production. The device of cutting off the rear two thirds of the auditorium by means of tall screens has established, both visually and acoustically, the feeling of an intimate theatre. Only 250 seats will be on sale for each performance of the series.

"The Glass Menagerie" contends with Mr. Williams' current "A Streetcar Named Desire" in merit and popularity. In the play's first year on Broadway it was given the award of the New York Drama Critics' Guild for the best play of the year, "Streetcar" following with the equally-coveted Pulitzer Prize.

Employing only four characters, the play demands expert casting, and Kuster says that he has had his usual good luck in finding people for the local production who are "right" for their roles. Cornelia Elliott, playing the mother, has no problem to meet in managing the Southern accent required, for she is not only an experienced actress but is a native of Mississippi, where she long made her home. The shy, crippled daughter Laura will be enacted by Julie McCarthy, honor graduate of the drama school of the University of Iowa, where Tennessee Williams himself was a student only a few years ago. The two warehouse employees, Laura's brother Tom, frustrated in his romantic wanderlust, and his friend Jim O'Connor, a good-natured gum-chewing philosophic young Irishman, are portrayed respectively by Gene Bayol and Lieutenant Floyd Fox, the latter of the Navy Line School in Monterey, and reports are that these young men fit into the roles as though the latter had been written for them.

A specially-selected stage crew will function in this sensitive and difficult play of mood and music, light and shadow.

"The Glass Menagerie" will be presented Friday and Saturday, July 28-29, and August 4-5. Reservations may now be made by telephoning Twigs of Carmel, 7-7741; general seat sale will begin on July 20 in the Golden Bough Court, on Ocean Avenue opposite Pine Inn.

CARMEL THEATRE

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Sat. Mat. 1:45 Sun. cont. 1:45 to 11

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BACH MAJESTY, GRANDEUR UNEXCELLED

Continued from Page 4

which the material and the procedure are perfectly adapted to the end in view.

But why is Bach esteemed above all other composers? Under his dominating touch, music for the first time took on the outlines of a science. Musical forms, which through the Middle Ages had been nebulous and incoherent, were brought into proper relationships and assumed a solidity unknown until his time. And, though he was not an innovator, his industry was limitless, his capacity for study unexampled, his achievements prodigious.

The principal reason for the unprecedented world-wide homage is undoubtedly because Bach's universal genius, overspreading every field of music, laid the foundation for all modern musical art. In majesty and grandeur of musical thought no one has ever exceeded him, and that is why this year the bicentennial anniversary of the composer's death is being reverently observed in every corner of the globe.

STAMP MEETING

The Monterey Peninsula Stamp will hold an auction meeting on Monday at 8 p.m. in Room 11 of Sunset School, Carmel.

ENTERTAINED MITCHUM

Mr. and Mrs. Rod Coupe, of Carmel, had as their house guests for the weekend Robert Mitchum and Joe Hallsworth, of Hollywood. A cocktail party on Saturday evening, attended by many of their Carmel friends, was highlighted with parlor games and organized sports.

ALL SAINTS' CHURCH

The Rev. John Compton Leffler, D.D., Rector of St. Luke's Church, San Francisco, will be the guest preacher at All Saints' Episcopal Church, Carmel, for the coming two Sundays, July 16 and 23. Dr. Leffler is one of the outstanding preachers of the church, and broadcasts weekly over radio station KSFO.

The Rector, the Rev. Alfred B. Seccombe, and his family, will be at Fallen Leaf Lake for the next two weeks where Mr. Seccombe will be the guest preacher at the Chapel of St. Francis of the Mountains.

The Kiwanis Club of Carmel recently voted to give the door knob and handles for the main door of the new All Saints' Episcopal Church in Carmel. They are to be designed and made by Francis Whitaker of the Forge in the Forest.

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MORE ABOUT
NOEL SULLIVAN

(Continued from Page 12)

is of hearing the Tocata which Doris Ballard, the violinist, played unaccompanied. In spite of the certain inadequacies in the earlier performances, the rewards were greater."

He explained, however, that there was a sufficient supply of musicians even in the beginning. "The very first year, when Ernst Bacon made use of the local orchestra and the almost entirely local chorus - when the programs were not nearly so ambitious as they are today - the Carmel Bach Festival nevertheless attained dimensions of greatness."

He called attention to the fact that musicians always respond eagerly when invited to participate in the annual event. A big reasor for this must be Carmel's unsurpassed landscape, as well as the opportunity to exercise their talents along with others who have reached a degree of excellence. "But it couldn't happen anywhere else," he added, "in the way it happens here."

He continued: "Carmelites probably will never realize their debt to Miss Denny and Miss Watrous, whose management has protected the festival from becoming commercialized. They have maintained a high standard continually, have taken enormous risks and have always absorbed the financial losses."

"One of their best achievements has been in keeping Gastone Usigli as conductor year after year. He has unquestionable genius. In the 25 years he has devoted to music and budding talent on the coast, he has won only a particle of the recognition he deserves. It is one of the eternal enigmas that the public can draw benefits from such a man for a quarter of a century and yet take him for granted. Perhaps his real worth could never be calculated in such a short time, after all, for it has often happened in the history of music that a musician's influence has been cumulative in the years following his activities."

He spoke then of Mr. Usigli's own compositions, which are rarely heard because they are modern in a sense that makes their presentation require an orchestra's finest skill.

"Still another reason that the Carmel Bach Festival has continued to be successful," said Mr. Sullivan, "is the warmth of cooperation which we have always had from Ralph Linsley. His skill as a pianist is superb, and he gives himself to us with humility and grace. Indeed he has become indispensable."

Mr. Sullivan spent the half hour of his visit thus praising others, speaking not at all of himself. He is so much a part of Carmel that he seems to think Carmel and breathe Carmel, and this interviewer, for one, considers that the happiest of destinies.

GLENN CLAIRMONTE

publishers box....

THE PUBLISHER OF THE *SPECTATOR* WISHES TO THANK PERSONALLY THE CONTRIBUTORS AND THE STAFF MEMBERS WHO MADE THIS CARMEL BACH FESTIVAL EDITION POSSIBLE. CONTRIBUTORS INCLUDE MRS. GLENN CLAIRMONTE, OF CARMEL, WHO COMPILED AND WROTE ALL OF THE BIOGRAPHIES ON THE FESTIVAL PARTICIPANTS AND MANAGEMENT; MARTA MORGAN, OF THE SAN JOSE *MERCURY*; ALEXANDER FRIED, OF THE SAN FRANCISCO *EXAMINER*; R. H. HAGEN, OF *THIS WORLD*, SAN FRANCISCO *CHRONICLE*.

MEMBERS OF THE *SPECTATOR* STAFF ARE BILL MARTIN, MANAGING EDITOR; FRED CARR, MAKEUP ARTIST; DOROTHY McDONALD, COMPOSITION, AND HOWARD STATHAM, ADVERTISING MANAGER. MR. MARTIN AND MR. CARR ALSO WORKED ON LAST YEAR'S BACH FESTIVAL EDITION.

WE ARE GRATEFUL ALSO TO MRS. CARL NUETZEL, OF CARMEL, WHO CONTRIBUTED MUCH IMPORTANT DATA ON J. S. BACH, AND TO THE W. T. LEE COMPANY, OF MONTEREY, FOR THE SPLENDID LITHOGRAPHY.

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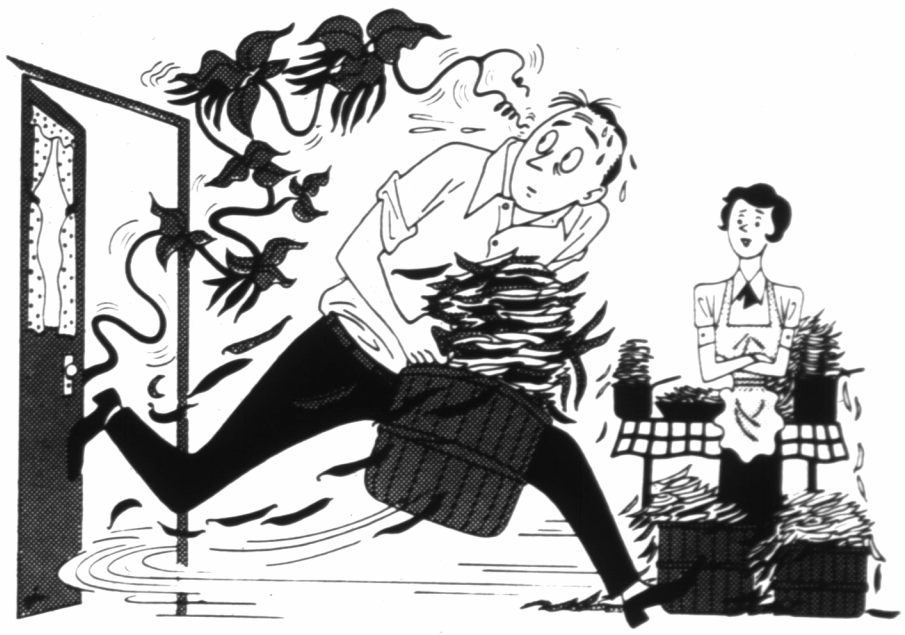

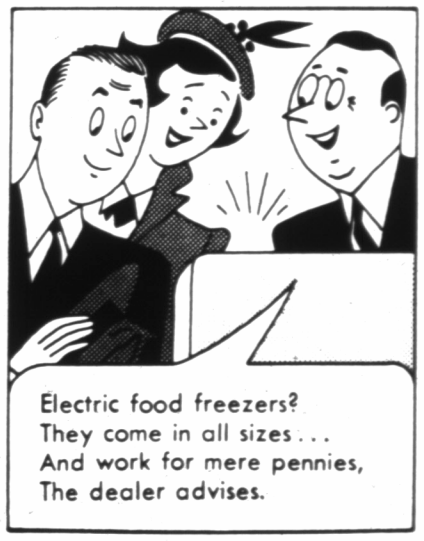

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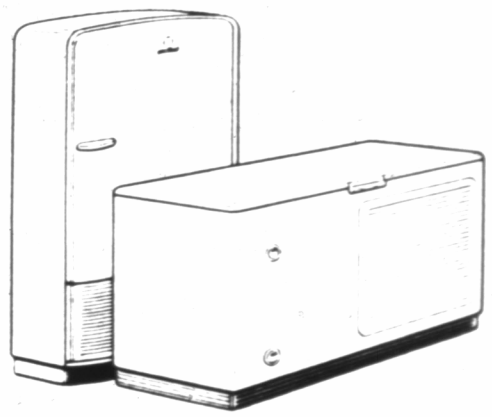

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THE SAINT
JOHN PASSION

Continued from Page 13

Auditorium, some 200 years after its first hearing, Bach's "Passion According to St. John" will be given its first performance at the Carmel Bach Festival.

Something more than time, however, differentiates the two events.

Next Sunday's audience will come to hear a festival concert of a rarely performed piece of music. The audience in 1723 came with hymn books in hand, not only to hear but to participate in a religious ceremony that was centuries older than the church or the town in which it took place.

The pattern for the commemoration of the Passion of Christ was evolved in the very beginnings of Christianity. Starting as a simple recital of the Passion narrative, interspersed with congregational hymns, by medieval times it had become a fixed ritual in the liturgy of the church.

Three priests chanted the story. One sang the words of Christ, one those of the Evangelist, the other the words of additional personages, while the congregation joined in with the utterances of the crowd.

By Luther's time, the congregational singing had become harmonized into four parts, and by the late seventeenth century the Passion had begun to become an art form - adhering less strictly to the Biblical text, adding additional commentary, choruses and arias, and incorporating instrumental accompaniments.

But this full-scale invasion of the traditional religious ritual was not readily accepted by the stern-minded churchgoers of Bach's times, much less so when they saw the direction from which it came.

For it was in the recitatives and florid arias of the fashionable Italian opera that Bach's contemporaries were finding the materials and the suggestions for their dramatic expansions of the Passion music.

Such innovations might be countenanced in sophisticated centers like Hamburg and Dresden, but not in the comparatively provincial backwaters of Leipzig, which in Bach's time had a population of around 30,000.

Thus, in the very contract that Bach signed before the Town Council, upon his election as cantor of the Thomaskirche, he promised to arrange church music that "shall be of such a nature as not to make an operatic impression, but rather incite the listeners to devotion."

Since Bach was not only a devout Christian, but also a musician, fully abreast of the musical currents of his time, the "Passion According to St. John," as his first music to be heard at Leipzig, is a masterful compromise between the traditional religious expression and the new musical style.

Although Bach utilized the stilted conventional poem by the Hamburg Councilor Brockes (it was used for the same purpose no less than 30 times during the period), he limited his use of it to only a number of arias, and even in these he eliminated much of the artificiality.

But for the most part his "Passion According to St. John" adheres to the original Biblical text.

It also adheres more closely to the traditional Lutheran form of the Passion service, in which the congregation participated freely in the singing of interspersed chorales. The work contains, in all, 11 chorales - a considerable number, when one remembers that the much longer "Passion According to St. Matthew" contains only about 14.

But in reinstating the Biblical text and re-emphasizing the chorale, in this his earliest authentic Passion, he is still Bach the creator, who was as interested in creating a work of art as he was in composing a religious devotion.

As a work of art, the St. John's Passion is of an entirely different character than the St. Matthew's Passion, which has so long overshadowed it.

Of the two, it is the more objective in its treatment of the sacred events with which it had to deal. In the words of Albert Schweitzer, "The Jesus of Matthew is more human."

In the earlier work, however, he is not so much a personality as he is a religious symbol. The real drama in the St. John's Passion is not in the personalities involved, but in the mood and reactions of the crowd surrounding them as expressed in the forceful choruses - which fill the work with a spirited and exciting life of its own.

It was a revolution, however, which the congregation, under the steep-pitched roof of the Thomaskirche on that Good Friday in 1723, probably neither appreciated nor condoned.

There is no record of their reaction, but some measure of their violent resistance to the innovation may be gathered from a contemporary's account of a performance of the Matthew Passion in the same church just six years later:

"Fifty and more years ago it was the custom for the organ to remain silent in church on Palm Sunday and on that day because it was the beginning of Holy Week there was no music. But gradually the Passion story, which had formerly been sung in simple plain chant, humbly and reverently, began to be sung with all kinds of instruments in the most elaborate fashion, occasionally mixing in a little setting of a Passion chorale which the whole congregation joined in singing. Ministers and noble ladies were present, who sang the first Passion chorale out of their books with great devotion. But when this theatrical music began,

(next page)

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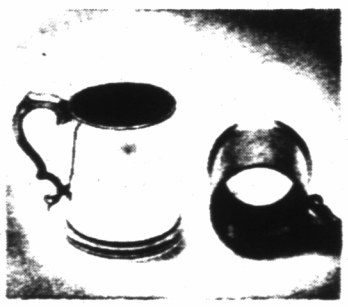

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Motorists sigh with relief when they drive over this new section of the Carmel Valley Road, which stretches from the Stuart Haldorn property to the Tice Ranch. With the construction of a by-pass road to circumvent the area that is now being worked, resort owners report their business has improved immeasurably, and it has been a boon to residents also. A heavy holiday weekend was recorded in the valley as in other sections of the peninsula. POLAROID One-Minute Photo.

Your CONGRESSMAN REPORTS

The Korean crisis should teach Joe Stalin and his Kremlin gang a few things that up to now they apparently have failed to learn about America and Americans.

The most important, in my opinion, is that when a time of crisis comes and our national security is threatened, we become a united people. Our political, economic and other differences are quickly put aside while we stand together to protect the liberties which are so treasured by all of us.

Joe and his pals ought to know by now, too, that America and Americans will not be backed into a corner. We have been tremendously patient and we should maintain our patience, but we must be firm along with being patient.

The extent of our firmness will be the extent of our chance for peace.

What has impressed me the most throughout this crisis is the complete lack of hysteria, both in Washington and throughout the nation. Rather, there has been a spirit of grim determination on the President and the members of his cabinet, members of congress and the people themselves.

Acting with the courage that he did, the President is entitled to the complete support and cooperation of every American, and I, as one member of congress, intend to do just that. Hesitancy and indecision would have dampened the morale of the people and nations who are free to have faith in their chances to remain free.

The congress showed its temper when it voted to extend the draft law. There were five votes against it in the house of representatives which has a membership of 435, and none in the senate.

There should not be, and there must not be, any playing of partisan politics by either Democrats or Republicans in the matter of our national security.

Any domestic difficulties we have among ourselves can be settled by ourselves through democratic processes and not by foreign despots.

ERNEST K. BRAMBLETT

STAUFFER TO ADDRESS NEW MUSIC GROUP

The Graham Music Company has arranged for Paul Clarke Stauffer, of San Diego, to speak before the recently organized Monterey County branch of the Music Teachers Association of California, Saturday evening at eight o'clock, in its salesroom on Mission near Sixth.

Mr. Stauffer, a well known piano teacher in San Diego and past president of the Music Teachers Association of California, is here for the Bach Festival, and will speak on the value of organization and will also review the sessions of the 40th Annual State Convention held in Long Beach July 3 to 8, where 552 noted teachers regis tered.

Kenneth Stoddard, pupil of Mr. Stauffer, who recently played the Schuman Concerto with the Grossmont Orchestra, appeared in the Redlands Bowl and gave recitals in San Diego and Escondido, will play a group of solos.

Mr. Stoddard has been awarded a Harvard scholarship and will spend the summer in Rhode Island leaving after the Bach Festival.

Prominent music teachers of Monterey County have been invited to attend.

FOREST THEATER GUILD TO ELECT OFFICERS SUNDAY

There will be a general meeting of the Forest Theater Guild at the Forest Theater, Carmel, on Sunday at 3 p.m., in order for the group to elect officers for the coming year. Open to the public, the meeting will also feature discussion of the guild's next production and plans for the workshop in the Forest Theater basement. Coffee will be provided, but persons who attend are asked to bring a picnic supper.

"THE SWAN" PLAYER RECALLS HIS START WITH KUSTER GROUP

Victor Brune, who plays Caesar in the Wharf Players' production of "The Swan," which opened last night on Fishermen's Wharf, Monterey, is a native San Franciscan. He first appeared in Carmel as John Shielding in Ted Kuster's production of "The Princess Who Would Never Say Die" at the original Theater of the Golden Bough. He was enrolled in Maurice Browne's drama course, which opened the theatre. He then appeared in small parts for various stock companies in the San Francisco and Los Angeles areas.

What, he claims, is his greatest histrionic triumph was a walk-on at the old Columbia Theatre in San Francisco in the touring production of "Merton of the Movies," starring Glenn Hunter, in which he played six characters in three acts. Following this, he felt he was ready for Broadway.

His first and only engagement there was as a pirate in a revival of a John Gay opera, produced by William S. Rainey, another San Franciscan, at his then popular Cherry Lane Theatre in New York City. Mr. Brune says he was a Pirate for just two days--and gave up his acting career forever!

He has since "played" at dramatic writing, having completed two comedies, one of which was tried out on the East Coast. He wrote a weekly radio program which ran for almost a year. For 10 years prior to 1942, he was associated with the New York producer, John Golden, first as Mr. Golden's personal secretary and later as a production assistant. He has lived intermittently in Carmel for the past three years, "working," he says, "on the intermissions of one of his latest unfinished plays."

EXPECT COUNTY TAX RATE BOOST

Increase of $12,876,335 in Monterey County assessed valuation in the past year means that last year's tax rate will raise an additional $189,282 for general county purposes. Monterey County Tax Council announced today that additional spending, financed by local property tax levies, over and above this $189,282 amount, would require a boost in tsx rates.

Substantial increases in state and federal subsidies are also expected. These increases in indirect taxes will add to the total spending possible without reflection in the tax rate. However, the resumption of local participation in aged and blind aid will present a much tighter situation than last year if a boost in tax rates is to be avoided.

Although not all revenue estimates and proposed departmental budgets are complete, it is obvious at this time that firm decisions will be required on many of the spending requests. Each of a half dozen departmental requests already on file show increases in the neighborhood of the $189,282 amount.

Taxpayers can aid in preventing substantial tax rate increases by expressing themselves between now and August 20.

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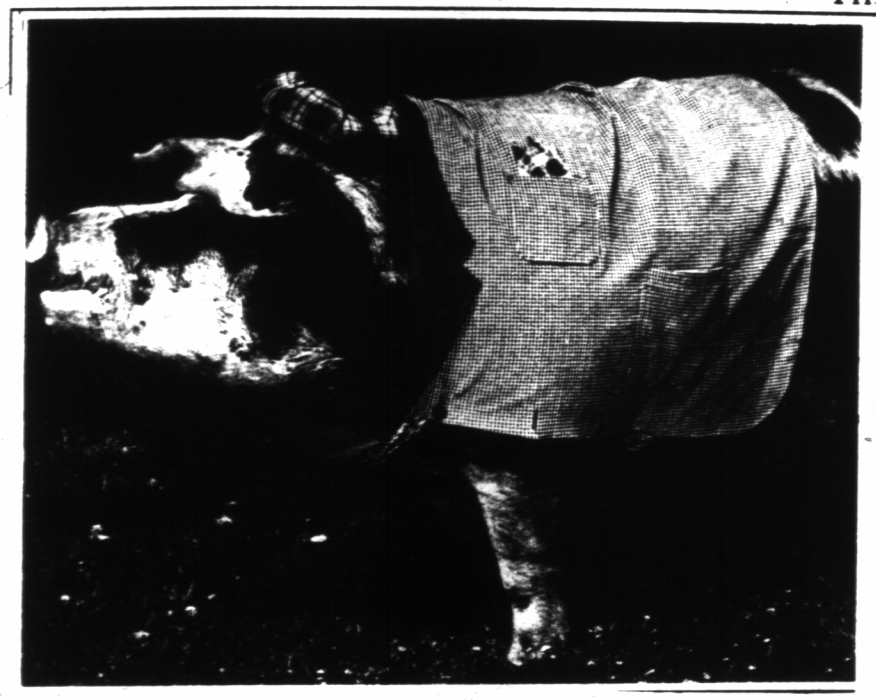

Natty in his corduroy jacket and plaid Tam O'Shanter, hefty Spotted Poland China, looks forward to the swine competition at the California State Fair, Aug. 31 through Sept. 10, at Sacramento. The jacket was especially made by the H. and L. Block Company, San Francisco, which last year took the Fair's top fashion award with a jacket made of the same material but designed for men rather than porkers.

BRAMBLETT URGES QUICK APPROVAL OF FRUIT FLY LAW

Congressman Ernest K. Bramblett this week urged quick approval by the House of Representatives of legislation designed to protect California citrus orchards from the Oriental Fruit Fly.

In letters to Chairman Robert Crosser of the house interstate and foreign commerce committee and Congressman Carl Hinshaw, California member of the committee, Bramblett asked for favorable and speedy action on senate bill 442, which would allow quarantine regulations on civil air navigation.

"The presence of the Oriental Fruit Fly in the Hawaiian Islands," Bramblett said, "represents a dangerous threat to our fruit and vegetable industries. Any establishment of the Oriental Fruit Fly in California would result in the immediate embargo of California products to other states with distastrous consequences to the economy of California."

As a member of the house agricultural committee, Bramblett helped frame the legislation authorizing the present federal-state cooperative program for the eradication of the Oriental Fruit Fly in both Hawaii and Mexico and foot-and-mouth disease in Mexico.

Bramblett said he has received recent reports from the department of agriculture that both progrsms are progressing satisfactorily, but the air quarantine provisions are needed to strengthen the fruit fly program.

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3 BEDROOMS, 3 baths - Well kept home - South of Ocean Avenue - $14,750.

LAURENCE DE ADLERSHELM
Dolores near Post Office
C A R M E L
Dial 7-6410 or 7-7424

MARTIN ESTATE 6 miles up Carmel Valley, 2 acres, large house, 5 bedrooms, 3 baths, outbuildings, well-kept family orchard. $16,000 bid. Court sale, July 17, at 10 A.M. Dept. 1, Superior Court, Courthouse, Stockton.

WE SEEK SHELTER - My wife Shirley and I, who have no bad habits that are not enjoyed by many others in Carmel, are looking for a one-bedroom cottage for about $50-$60 a month. Permanent. Bill Martin. Telephone 7-6452.

HAVE YOU FAITH in Carmel's growth? Invest in scarce Business Property. Now offering for sale large corner lot. Call owner 7-6954 after 6 p.m.

LEGAL NOTICE

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

* * * * *

CERTIFICATE OF INDIVIDUAL TRANSACTING BUSINESS UNDER A FICTITIOUS NAME

* * * * *

THIS IS TO CERTIFY that my name is Robert G. Wallace; that I reside on the West side of Mission Street between Fourth and Fifth Avenues, Carmel-by-the-Sea, California; that my mail address is P.O. Box 2658; that I am transacting the business of operating an apartment hotel in Carmel-by-the-Sea, Monterey County, California under the fictitious name of "Snug Harbor Lodge"; that I am the owner of said business and that the principal place of said business is the West side of Mission Street between Fourth and Fifth Avenues, Carmel-by-the-Sea, California.

Dated: this 5th day of July, 1950.
Robert G. Wallace.

STATE OF CALIFORNIA)
) SS.
COUNTY OF MONTEREY)

On this 6th day of July, 1950, before me, Irma C. Wagoner, a Notary Public in and for the said County and State, residing there, duly commissioned and sworn, personally appeared Robert G. Wallace, known to me to be the person whose name is subscribed to the within instrument, and acknowledged to me that he executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my official seal the day and year in this certificate first above written.

(SEAL) Irma C. Wagoner
Notary Public in and for said County and State.
My commission expires Apr. 28, 1951.

WESLEY W. KERGAN
ATTORNEY AT LAW
CARMEL, CALIFORNIA

Date of First Pub: July 14, 1950.
Date of Last Pub: Aug. 11, 1950.

MISCELLANEOUS

WOULD you like a HAND DETAILED BLOUSE? Call 5-6665 for further information, or stop at 932 Portola Drive, Monterey, to see blouses and other attractive handwork.

PRACTICAL NURSES REGISTRY
Nurses are carefully classified according to their hospital and home nursing experience. DIAL 2-2950 or 7-6170. (Licensed by California State Labor Commission.)

FOR SALE AT THE CARMEL VALLEY BEGONIA GARDENS. Ester Reeds, 3 for $1. Multiflora Begonias, 50¢ up. Camellias, $3. Begonias, 50¢ and up. Hydrangea, $2.50 in 5 gal. can. Fuchsia, 50¢.

DO YOU NEED A BABY SITTER? Call Baby Sitters Service, 2-2950, or Carmel 7-6170, for mature, reliable baby sitters. Sitters available also for shut-ins or pets.

STOP SMOKING . . . the easy way. Try NICO-STOP. Instant relief. Pleasant tasting. Guaranteed-at Dolores Pharmacy and Staniford's Drug Store.

FOR SALE - 2 female English Bull dogs. One is 1½ years old; other is a pup. International champion stock. Priced low to good home. Dial 7-3747.

FOR SALE - Elderly, Aged, Old Used Antiques sold in our brand new shop . . . Gifts and souvenirs too. Closed Mondays
EL ESTUDIO
SAN JUAN BAUTISTA

WOULD LIKE TO BUY - Light weight man's bicycle in good condition. Phone Los Laureles 9563.

LEGAL NOTICE

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

* * * * *

In the Matter of the Estate of E. B. MIZENER, Deceased.

* * * * *

NOTICE TO CREDITORS
No. 11,199

* * * * *

Notice is hereby given by the undersigned, ETHEL MIZENER, as Executrix of the Last Will and Testament of E. B. Mizener, deceased, to the creditors of and all persons having claims against the said decedent, to file them, with the necessary vouchers, within six months after the first publication of this notice, in the office of the clerk of the Superior Court of the State of California in and for the County of Monterey, or to present them, with the necessary vouchers, within six months after the first publication of this notice to the said Executrix at the law offices of Messrs. Hudson, Martin, Ferrante & Street, at 490 Calle Principal, in the City of Monterey, County of Monterey, State of California, which last named place the undersigned selects as her place of business in all matters connected with the estate of said decedent.

Dated at Monterey, California, June 30th, 1950.

ETHEL MIZENER, As Executrix of the Last Will and Testament of E. B. Mizener, deceased.

HUDSON, MARTIN, FERRANTE & STREET, Attorneys at Law, 490 Calle Principal, Monterey, California.

Date of First Pub: June 30, 1950.
Date of Last Pub: July 28, 1950.

REAL ESTATE

HOUSE FOR SALE - 3 bedroom house on ¼ acre. Trees, flowers and shrubs. Sunny location. Large living room, adobe fireplace, large cheery kitchen - plenty of cabinets and built-ins. Will consider automobile, trailer or lot in trade. Easy terms. Phone Los Laureles 9563.

CASH...

FOR YOUR CAR

Familiar with out of state registration. Want clean, late models.

HARRIS MOTOR SALES
469 Washington St., Monterey
Phone 2-2181

Wife Preservers

If you paint your own screens, try using a sponge for the purpose. It is easier than using a brush, as it spatters less. Put the screens on the basement floor or across a work bench when you do the job.

SUBSCRIPTION RATES
Per Year, $4.00 - Six Months, $2.50
10¢ per single copy

LEGAL NOTICE

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

* * * * * * *

In the Matter of the Estate of KATHARINE VAN HORNE, Deceased.

* * * * * * *

NOTICE TO CREDITORS
No. 11196

* * * * * * *

Notice is hereby given by the undersigned Executrix of the Will of Katharine Van Horne, Deceased, to the creditors and all persons having claims against the said deceased, to file their claims with the necessary vouchers within six months after the first publication of this notice, in the office of the Clerk of the Superior Court of the State of California, in and for the County of Monterey, at Salinas, California, or to present them with the necessary vouchers to the said Executrix at the law office of Robison & Whittlesey, Tower Room, Las Tejas Building, Carmel-by-the-Sea, California, same being the place for the transaction of the business of said estate selected by the undersigned Executrix of the Will of Katharine Van Horne, deceased.

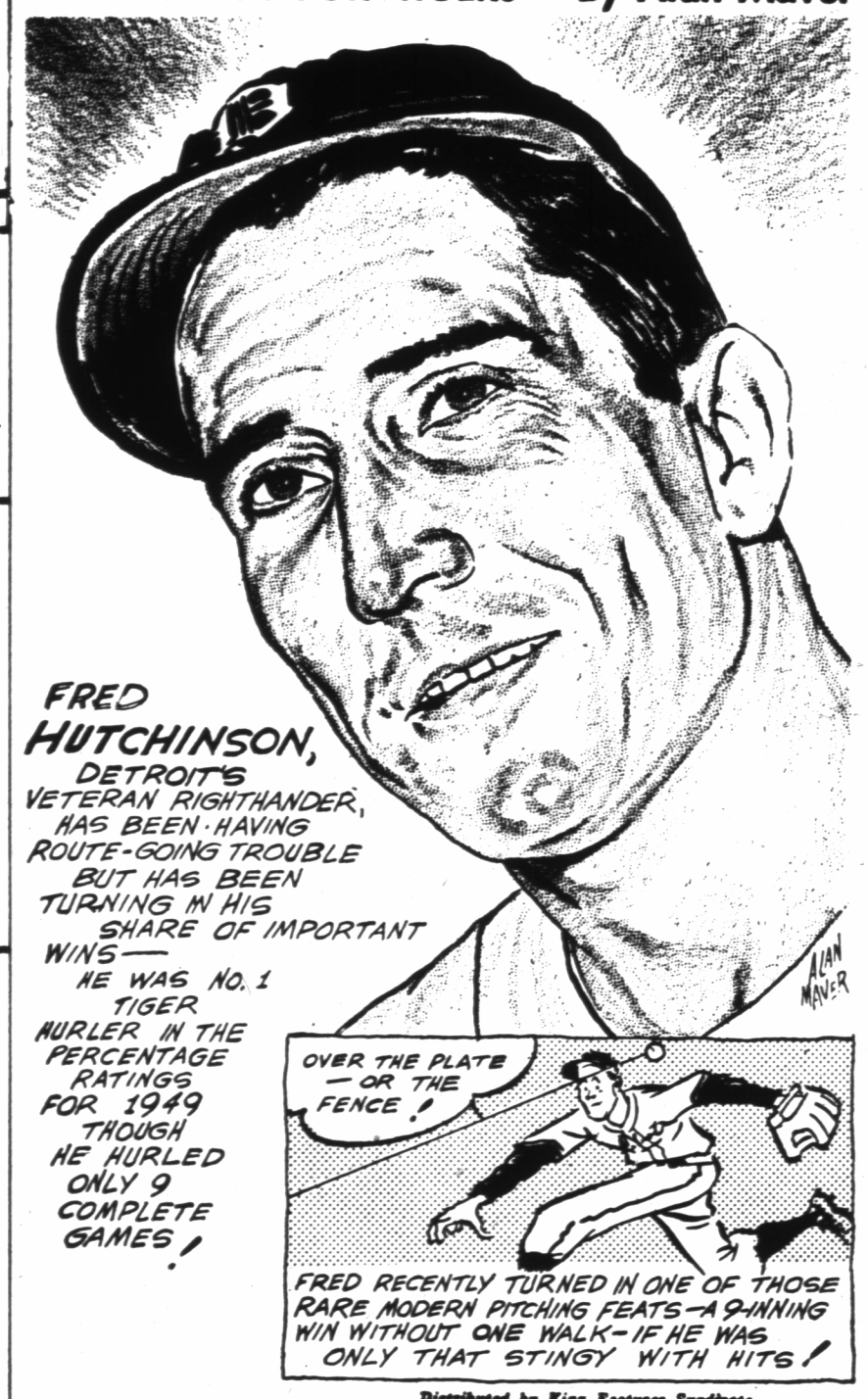
Dated: June 13, 1950.

Emma Adelaide Van Horne, Executrix of the Will of Katharine Van Horne.

ROBISON & WHITTLESEY
Attorneys at Law
Carmel, California

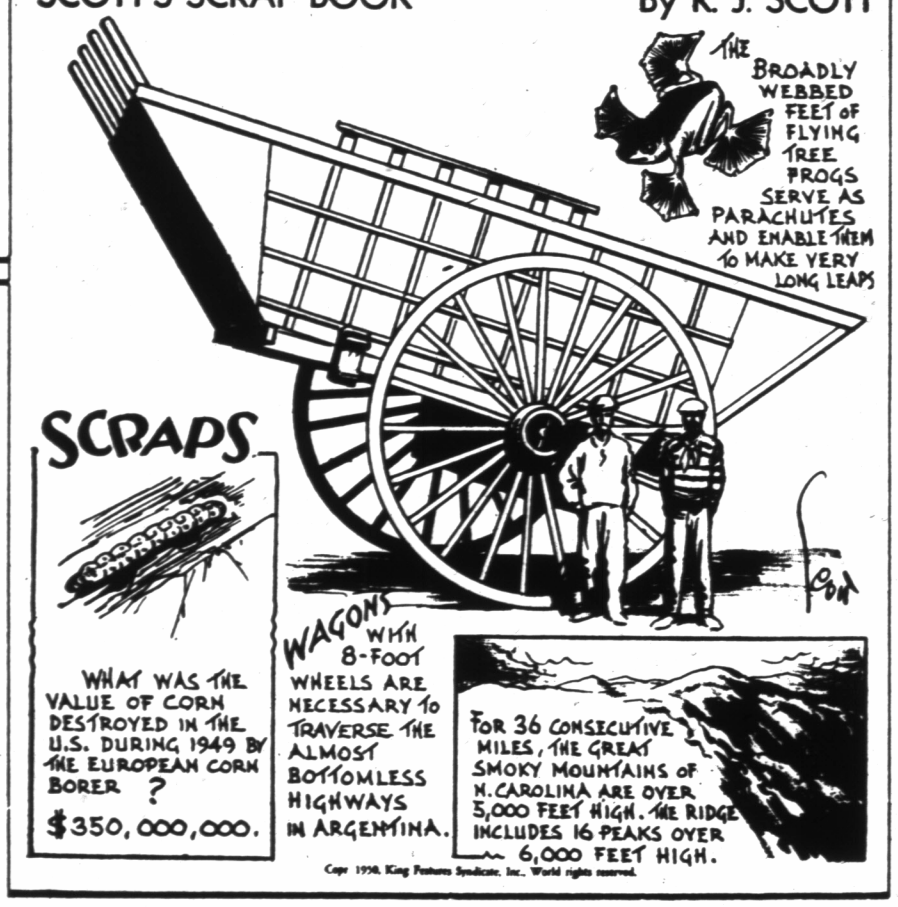
Date of First Pub: June 16, 1950; subsequent publications: June 23, June 30, July 7 and 14.

TAMING 'EM FOR TIGERS - By Alan Maver


FRED HUTCHINSON, DETROIT'S VETERAN RIGHTHANDER, HAS BEEN HAVING ROUTE-GOING TROUBLE BUT HAS BEEN TURNING IN HIS SHARE OF IMPORTANT WINS— HE WAS NO. 1 TIGER HURLER IN THE PERCENTAGE RATINGS FOR 1949 THOUGH HE HURLED ONLY 9 COMPLETE GAMES!
OVER THE PLATE — OR THE FENCE!
ALAN MAVER
FRED RECENTLY TURNED IN ONE OF THOSE RARE MODERN PITCHING FEATS—A 9-INNING WIN WITHOUT ONE WALK—IF HE WAS ONLY THAT STINGY WITH HITS!

Distributed by King Features Syndicate

SCOTT'S SCRAP BOOK — By R. J. SCOTT


THE BROADLY WEBBED FEET OF FLYING TREE FROGS SERVE AS PARACHUTES AND ENABLE THEM TO MAKE VERY LONG LEAPS
SCRAPS
WHAT WAS THE VALUE OF CORN DESTROYED IN THE U.S. DURING 1949 BY THE EUROPEAN CORN BORER ?
$350,000,000.
WAGONS WITH 8-FOOT WHEELS ARE NECESSARY TO TRAVERSE THE ALMOST BOTTOMLESS HIGHWAYS IN ARGENTINA.
FOR 36 CONSECUTIVE MILES, THE GREAT SMOKY MOUNTAINS OF N. CAROLINA ARE OVER 5,000 FEET HIGH. THE RIDGE INCLUDES 16 PEAKS OVER 6,000 FEET HIGH.

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SALE ON ENTIRE NURSERY STOCK...

PLANTS, SHRUBS, TREES, GARDEN ORNAMENTS, BIRD BATHS.

HURRY! Open Sunday. FREE PARKING.

DOWN TOWN **NURSERY** DOWN TOWN

LES KEITH & SONS

250 Tyler St., Monterey Phone 5-3808

Famous Restaurants

CARMEL

La Playa Hotel

CARMEL-BY-THE-SEA

OVERLOOKING BEAUTIFUL CARMEL BAY

PUBLIC WELCOME TO OUR DINING ROOM

BREAKFAST, 8-10 A.M. - DINNER, 6-8 P.M.

COOKSLEYS HOB-NOB RESTAURANT

Where taste tells the story for quality food and coffee - at reasonable prices

We serve breakfast from 9:00 a.m. - lunch from 12:00 noon to 3 p.m. and dinner from 12 noon to 7:30 p.m.

CLOSED THURSDAYS DOLORES at 7TH

Meet Me at **Sade's** *for Cocktails*

NATIONALLY KNOWN

Dinner Served From 5 p.m.

OCEAN AVENUE PHONE 7-4080

CARMEL'S OLDEST...

Blue Bird Restaurant

Luncheons - Teas - Snacks - Dinners

OCEAN AT LINCOLN CARMEL-BY-THE-SEA

Pine Inn Garden Restaurant

DINNERS "FAMILY STYLE" EVERY SUNDAY

Breakfast - Luncheon - Dinner Daily...

Buffet Dinner Wednesday and Thursday

OCEAN AVENUE and MONTE VERDE STREETS

Wibby invites you to enjoy really good food...really good fun....

in the heart of Carmel

Whitney's

Lunch 12 - 2

Dinner 5:30 - 10:00

COCKTAILS IN THE LOUNGE

"the friendliest place in town" OCEAN AVENUE Phone 7-4496

Mission Ranch

RANCH DINING ROOM

Serving Dinners Nitely from 5 P.M. to 2 A.M... BOB HARBORT and HOWARD MORRISON alternating at the piano - from 11 P.M. Community Singing and spontaneous entertainment.

RANCH OFFICERS CLUB

The Officers Club (now open to civilian membership... Prime Rib Buffet every Saturday and Sunday from 7 to 11 is priced at $1.95.. Dancing every evening with Stan Wheeler at the organ and piano.

END OF DOLORES STREET

THE TALK OF THE TOWN!

Everyone's heading for...

Jeanie's waffle shop

BREAKFAST, LUNCH, DINNER, MERCHANTS' LUNCH, SPECIAL ORDERS

SAN CARLOS between 5TH and 6TH PHONE 7-6656

Try the **PENINSULA FIRST** *for* **ALL** *your shopping!*

RESTAURANTS

THE CROCODILE'S TAIL, down the Coast Highway 12 miles from Carmel, operated by Betty Ann and Ralph Gilman, features, besides fine food, the Crocodile's Tail - a cocktail you'll long remember.

JEANIE'S WAFFLE SHOP: Brand new to Carmel, this restaurant has already won its reputation for good food and quick service... from snacks to complete meals. Breakfast, lunch and dinner.

RANCHO LOS LAURELOS LODGE - One of the original Carmel Valley Ranchos, formerly the home of Muriel Vanderbilt... now operated by Herb and Ollie Brook. Swimming privileges for dining guests. Continental atmosphere, good food.

AZUMA TEI: A Monterey bit of exotic Japan, serving food that is different and always good. Popular for years.

WHITNEY'S: Fine cocktails in the lounge and Wibby's fine food in the dining room, served in the heart of Carmel... a friendly atmosphere. Dinners served until 10 p.m.

PINE INN GARDEN RESTAURANT: Wednesday and Thursday night buffets have acquired deserving fame. Dine in the patio garden or in the dining room. Lunches and dinners served here. Excellent drinks in the lounge and friendly service.

The SPECTATOR is the fastest growing paper on the peninsula.

BLUE BIRD RESTAURANT: The oldest restaurant in Carmel, serving a delicious specialty of French fruit tarts and hot rolls. The natives flock here to enjoy the good food and pleasant service. Right on Ocean Avenue.

COOKSLEY'S HOB NOB RESTAURANT: Tasty food served at counter or table. Breakfast, lunch and dinner at reasonable prices. Seventh & Dolores, Carmel.

SADE'S: An intimate cozy atmosphere, with cocktails in the lounge near the fireplace, fine food in the dining room. One of Carmel's most famous places.

LA PLAYA HOTEL: This glass-enclosed dining room gives you a view of the Pacific from Point Lobos to Pebble Beach, with breakfast from 8-10 a.m.; dinners, 6-8 p.m. Excellent food. Eighth and Camino Real, Carmel.

CASA MUNRAS HOTEL: Breakfast, lunch and dinner-dancing in Monterey, with superb hotel and cottage accomodations for the traveler. Fine food and cocktails. Phone 5-5156.

CAROUSEL: Just a dozen miles up sunny Carmel Valley where the "Bobs" serve wonderful American dinners - $1.75. Patio BBQ Saturday nights - $1.75. Chinese dinners Thursday nights. Open daily - Cocktails - Lunches.

MISSION RANCH - at the foot of Dolores Street in Carmel. Both the Ranch Dining Room and the Ranch officers club, the latter now open to civilian membership at no cost, offer features not presented elsewhere on the peninsula. Well worth visiting. Housekeeping cottages also available at Mission Ranch.

"The Crocodile's Tail"

LUNCHEONS 12:30 to 3:00

DINNERS 6:00 to 11:00

featuring...

Delectable Dining, and our "Crocodile's Tail" drink.

OPEN MONDAYS

(Tuesday is our day off)

12 miles south of Carmel Highway 1 at Bixby Creek Bridge

THE INSIDE STORY

of a happy refrigerator stocked by fine foods from Kip's is a story that everyone knows.

FREE DELIVERY!

CHECK FOR YOURSELF

GROCERIES - PRODUCE - MEATS - WINES - LIQUORS

KIP'S FOOD CENTER

DAILY including SUNDAY, 7:30 a.m. to 9 p.m.

San Carlos & Ocean Dial 7-3822 or 7-3821

A **TREAT**

for the CONNOISSEUR

RANCHO LOS LAURELES LODGE

* SUPERB CONTINENTAL CUISINE
* AL FRESCO LUNCH and DINNERS
* SMORGASBORD AT THE POOL

COMPLETE RESORT FACILITIES

SWIMMING - RIDING - TENNIS, etc.

--and your congenial hosts

HERB and OLLIE BROOK

RANCHO LOS LAURELES LODGE

12 Miles up the Valley Dial 9266 for reservations

CAROUSEL

in sunny CARMEL VALLEY

COCKTAILS - LUNCHES - DINNERS DAILY

PATIO BBQ Saturday nite - $1.75

CHINESE DINNERS Thursday nite - $1.75

Phone Los Laureles 9550

DANCING NIGHTLY

Music by

BOB MANN

Casa Munras

Hotel & Cottages

Monterey

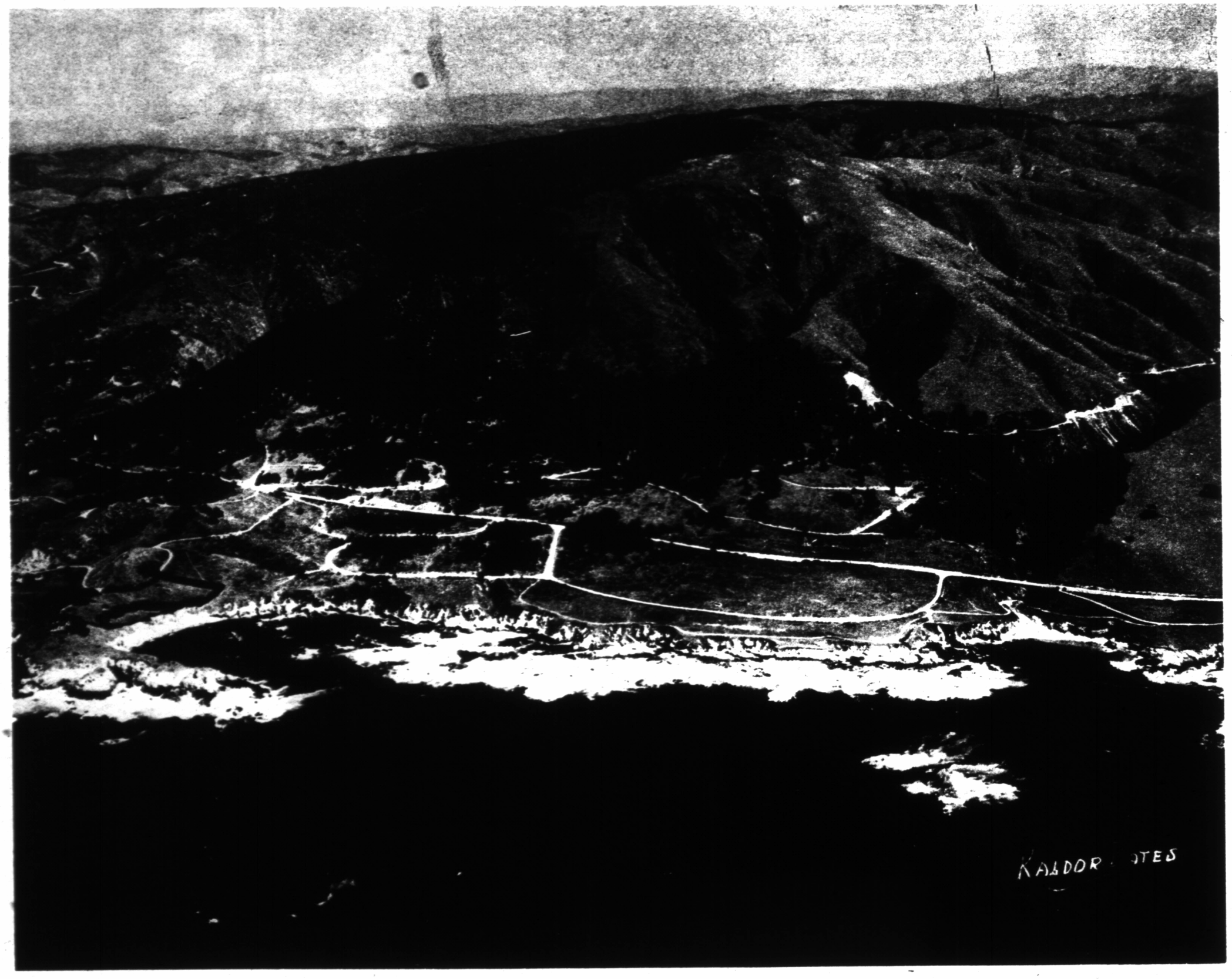
TEMPURA... is a famous Japanese dish, the preparation of which is an art that has been in practice for centuries... Different varieties of vegetables and sea foods, carefully simmered in rich vegetable oil, are served hot with dashi sauce...

Should be eaten with beer -

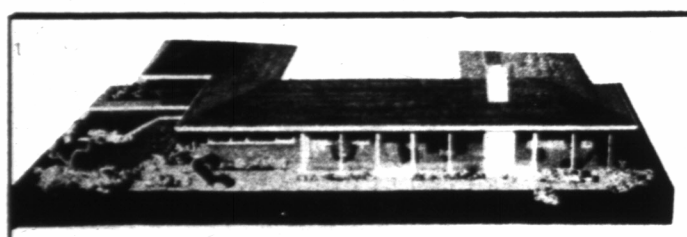
CLOSED MONDAYS **Azuma-Tei** FRANKLIN & FIGUEROA MONTEREY • 2-9790

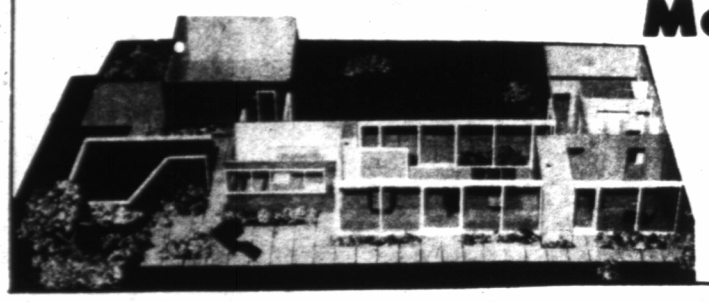
the beautiful

CARMEL RIVIERA



ON COAST HIGHWAY 5 MILES BELOW CARMEL





CARMEL RIVIERA TYPE HOME

Model on Display in Bank of Carmel

PLANNED FOR YANKEE POINT ACRES ON PICTURESQUE CARMEL RIVIERA, ADJOINING CARMEL HIGHLANDS. DESIGNED BY CLARENCE W. MAYHEW, A.I.A., INTERNATIONALLY FAMOUS ARCHITECT. SMARTLY DESIGNED, WELL BUILT HOMES ON THE CARMEL RIVIERA MAY BE HAD WITH ANY NUMBER OF BEDROOMS AND BATHS. FOR FURTHER INFORMATION SEE YOUR REAL ESTATE BROKER OR WRITE CHARLES G. SAWYER, CARE OF CARMEL HIGHLANDS INN, CARMEL, CALIFORNIA.

SPECIAL EDITION

CARMEL VALLEY SPECTATOR

CARMEL VALLEY, CALIFORNIA

photo by Fred Harbick

CARMEL VALLEY·····colorful past—promising future

HOW AND WHY IT OCCURS NO ONE KNOWS. What has happened to the valley? It happened in Florida. The aggrandizement of Palm Springs is a result of its touch. And now this phenomenon of human and economic events, LAND DEVELOPMENT, has focused its attention on Carmel Valley.

Incredulously the pioneer valleyite surveys the momentous new subdivisions that have cut deeply into historic old Spanish land grants. Vast acreages are being carved into building sites. What has happened to the valley?

A plane appears over the hill, circles a few times over the pastoral fields, noses down, and lands on asphalt ground that not long ago was a honey-colored carpet of wheat. What has happened to the valley?

The answer is the inevitable consequence of many factors. A short day's ride from heavily populated Los Angeles, a few hours' drive from metropolitan San Francisco, a short day's air-travel from New York, and but a few minutes drive from the Monterey Peninsula and Carmel-by-the-Sea, this spectacular little valley with its superb natural beauty and its wonderful climate (completely away from coastal fog) was bound to be a "natural" for a Summer playground and year round haven for ideal living.

At present, dotting the gently sloping valley hills and set among the rich fruit orchards, there are seven major resorts which offer to the delighted cosmopolite (along with their prime commodity, SUNSHINE) such pleasures as outdoor swimming in beautiful pools beneath the oak trees, horseback riding by moonlight, unusual cuisine, delicious barbecues, folk dancing with gayly costumed native valleyites, fishing, and wild boar hunting.

Also unique in being the less business-like one of its kind is the Carmel Valley Village. For this quaint business section is comprised of delightfully whimsical pastel-colored buildings decorated with amusing murals. And the very center of the small village boasts a tiny pearl of an art gallery where the many local artists from the valley and nearby Carmel-by-the-Sea, display their varied, well-known works of art.

The kind of people who colonize any certain section set, of course, the social tone. This subject is by far one of the most-fun things about the valley. The fact that valley inhabitants are comprised of a heterogeneous mass embracing top social register names, a well known cinema star, a fabulously wealthy family, artists, writers, a large circle of everyday people, plus a handful of Arcadian farmers, and the casual fact that the simple valley credo, LIVE AND LET LIVE, has never altered, has only served to make valley social history flow in as artistic a channel as the Carmel Valley River which winds its way peacefully and gracefully from oak studded mountains to the cobalt sea.

FUN IN THE SUN

BARBECUES UNDER THE STARS

DINING and COCKTAILS
in the BEAUTIFUL TERRACE ROOM

LOS LAURELES 9261

THE SWEETEST HAVEN THIS SIDE OF HEAVEN

10 MILES FROM CARMEL
AT

Carmel Valley Inn

SWIMMING

GAMES

HORSEBACK RIDING

LOVELY ACCOMODATIONS

SUPERB HOME COOKED
MEALS

"FUN IN THE SUN"

HOLMAN'S GUEST RANCH

FOR RESERVATIONS Phone LOS LAURELES 9557

ARABIAN HORSES
PACK TRIPS
MOONLIGHT TIDES
BARBECUES
EXCELLENT SOUTHERN COOKING
SWIMMING HUNTING
FISHING

MAKE RESERVATIONS
FOR MEALS
OR HORSEBACK RIDING

RANCHO CARMELO COCKTAIL BAR
LOUNGE and RESTAURANT
Ted and Gertrude Warren
Phone 9496
Steaks - Fried Chicken - Enchiladas - Sandwiches
K. D. and Louise Mathiot,
Owners
Operating over 20 years

RANCHO CARMELO
★
DUDE RANCH

Los Laureles 9635
Carmel Valley Rt.- Robles del Rio Post Office

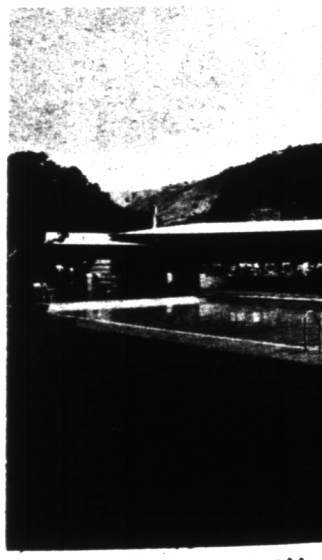
FUN IN THE SUN

CARMEL VALLEY'S
FAMOUS

CARMEL VALLEY INN .....
HOLMAN'S GUEST RANCH .....
RANCHO CARMELO .....
RANCHO DEL MONTE COUNTRY CLUB .....
RANCHO LOS LAURELES LODGE .....
ROBLES DEL RIO LODGE .....
WHITE OAK INN .....

SWIMMING IN THE SUNNY CARMEL VA

RANCHO DEL MONT



"SWIM IN THE SUN"

MEMBERS

...OWNER

Paul F. Porter Pegg

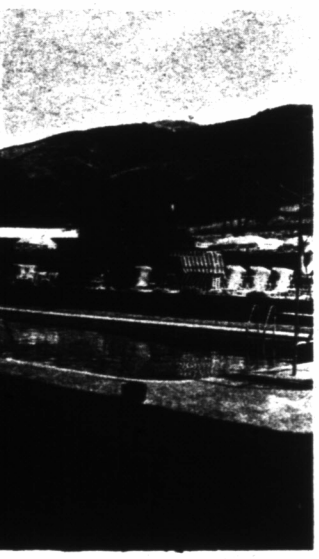
RANCHO DEL MONTE COUNTRY

LOVELY RESORTS
S FOR

. Delicious barbecues under the stars
. Superb home cooked meals served in the patio
. Western dude ranch featuring Arabian horses
. Fashion Gathering place for members and guests
. Unsurpassed Continental Dinners
. Breathtaking view from the hilltop
. Cozy Cottages for restful relaxation

LLEY IS A FAVORITE PASTIME . . .

E COUNTRY CLUB



- CARMEL VALLEY
GUESTS
S . . .

y Porter Marquard

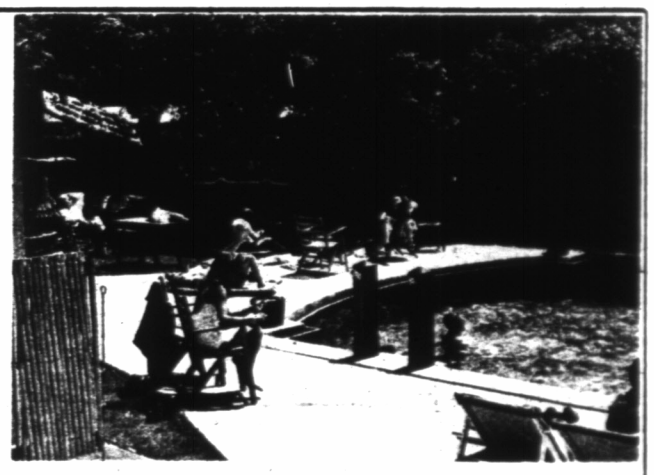
PROPERTIES - Los Laureles 9 268

FUN IN THE SUN

COMPLETE RESORT FACILITIES

* SUPERB CONTINENTAL CUISINE
* AL FRESCO LUNCH and DINNERS
* SMORGASBORD AT THE POOL

COMPLETE RESORT FACILITIES
SWIMMING - RIDING - TENNIS, etc.
.. and your congenial hosts
HERB and OLLIE BROOK



The Rancho with an Historic Past—

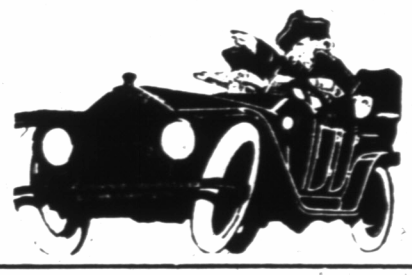
12 Miles up the Valley — Dial 9266 for reservations

RANCHO LOS LAURELES LODGE

CARMEL VALLEY'S PICTURESQUE HILLTOP RESORT

DINING ROOM open to THE PUBLIC

THE *Lodge*
AT *Robles del Rio*, CALIFORNIA



Phone 9 2 6 4 for Reservations

ATTRACTIVE COUNTRY COTTAGES
and
SHOPPING CENTER

All Vacation Sports available in immediate area

Come live in the Sunshine

CARMEL VALLEY ART GALLERY
Paintings *Sculpture*
Graphic and Decorative Arts

WHITE OAK Inn

ADDRESS: ROBLES DEL RIO, CALIF.
TELEPHONE: LOS LAURELES 9201

FUN IN THE SUN

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HOMES

COUNTRY ESTATES

RENTALS

*

*

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*

IRENE I. BALDWIN

REALTOR

Post Office Building
Carmel Valley

PHONE LOS LAURELES 9216 OR
WRITE TO ME, ROBLES DEL RIO
CALIFORNIA

SERVICE

WITH A SMILE

. . .

Mobiloil

SOCONY-VACUUM

EARL L. JAMES

VALLEY SERVICE

PHONE
LOS LAURELES
9631

. . .

THE BEST

IN

WINES

AND

LIQUORS

*

*

*

AIRWAY VILLAGE

CARMEL VALLEY

The GRAPEVINE

Telephone 9561

GIFTS

YARNS

NOLDE-
HOSIERY

CHILDREN'S
BOOKS

MILDRED LEWIS

OPPOSITE THE
CAROUSEL

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REAL ESTATE

INSURANCE

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CARMEL VALLEY REALTY CO.

CARMEL VALLEY'S

NEW

COCKTAIL

LOUNGE

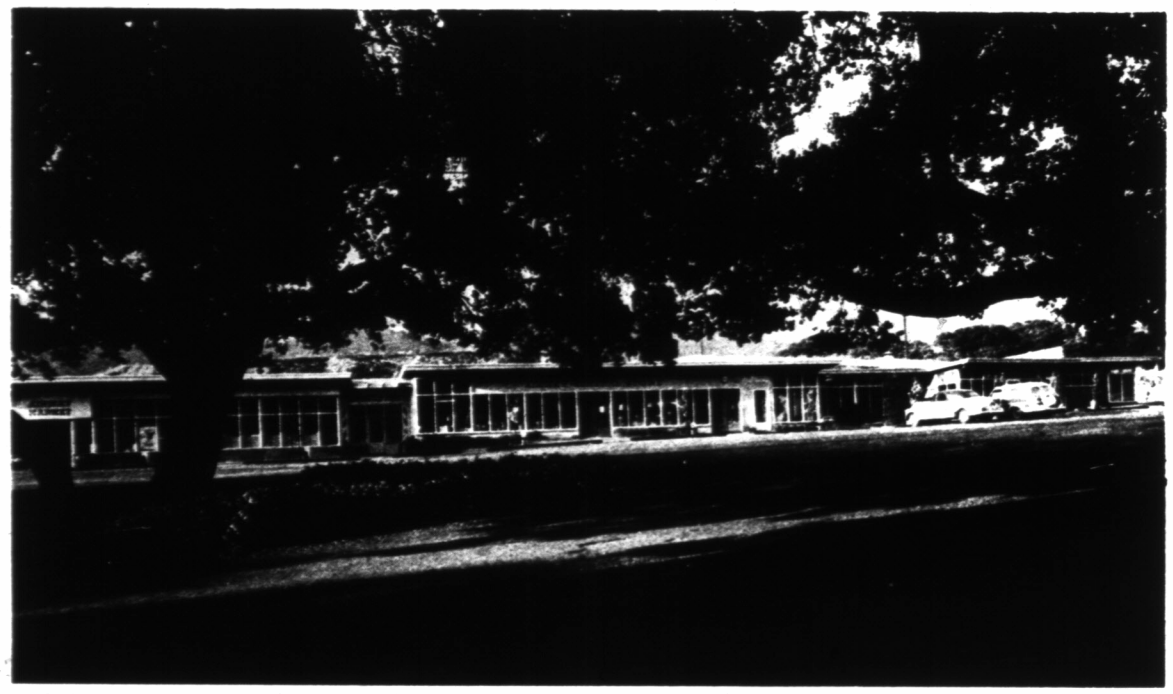
* * *

UNIQUE - RUSTIC - ADOBE

* * *

the Stirrupcup

LEO & VI SCETTRINI
PHONE 9529



Part of the Village Shopping Center in Carmel Valley ... Valley people and visitors prefer to shop where quality merchandise and friendly service are the rule. Photo by GEORGE SMITH

When in Carmel Valley

it's the...

AIRWAY PHARMACY

for Drugs, Sundries, etc.

SODA FOUNTAIN

Breakfast
Lunches - Dinner

OPEN 10 A.M. to 6 P.M.
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